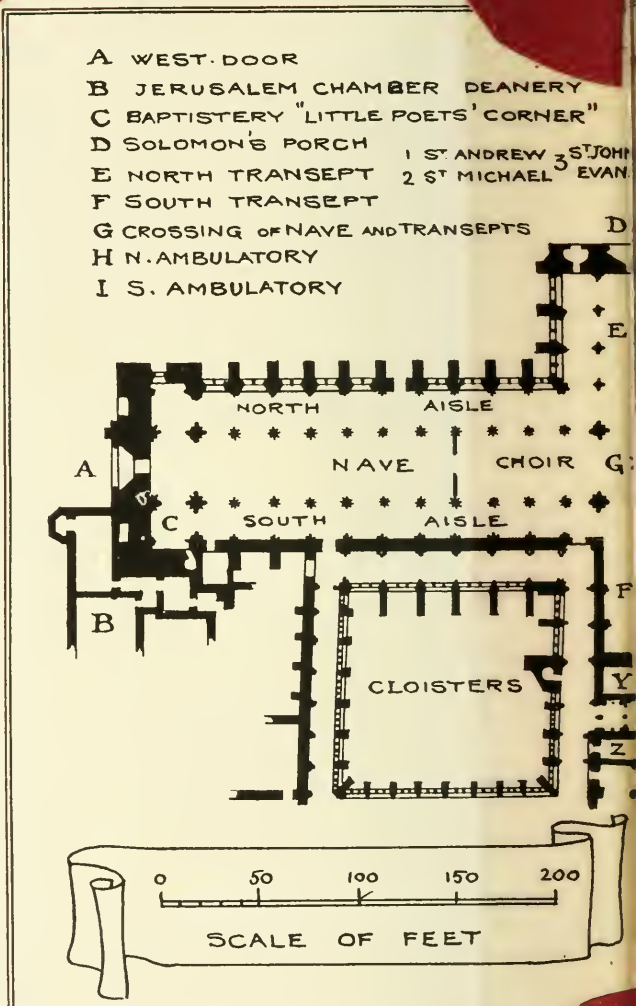
A WEST DOOR
B JERUSALEM CHAMBER DEANERY
C BAPTISTERY "LITTLE POETS' CORNER"
D SOLOMON'S PORCH
E NORTH TRANSEPT
F SOUTH TRANSEPT
G CROSSING OF NAVE AND TRANSEPTS
H N. AMBULATORY
I S. AMBULATORY
1 ST ANDREW
2 ST MICHAEL
3 ST JOHN EVAN.
NORTH AISLE
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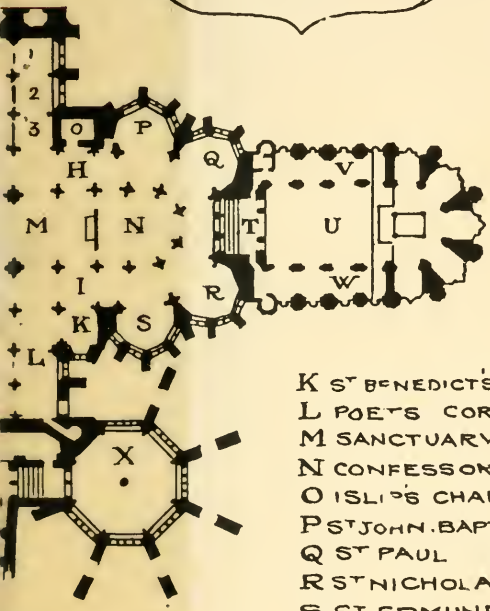
SCALE OF FEET

WESTMINSTER ABBEY

PLAN



K St Benedict's Chapel
L Poet's Corner
M Sanctuary
N Confessor's Chapel
O Islip's Chapel
P St John Baptist
Q St Paul
R St Nicholas
S St Edmund
T Chantry
U Henry VII Chapel
V N. Aisle " "
W S. Aisle " "
X Chapter House
Y St Faith's Chapel
Z The Pyx

WESTMINSTER ABBEY

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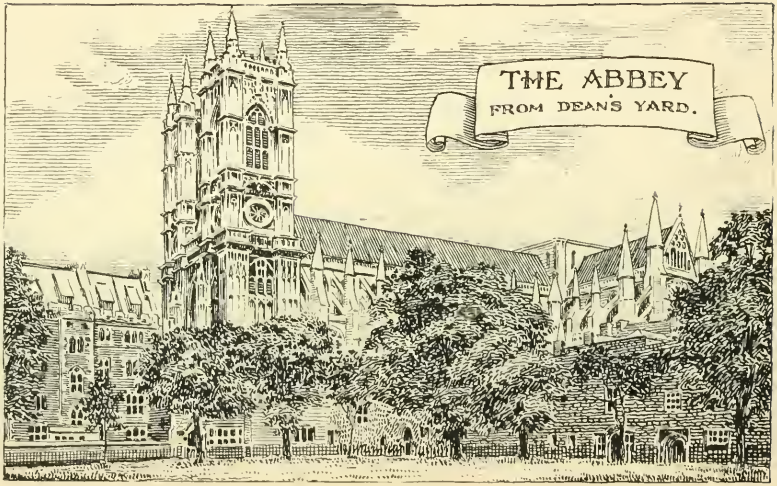
THE ABBEY
FROM DEAN'S YARD.

WESTMINSTER ABBEY

By

G · E · TROUTBECK

Illustrated by

F · D · BEDFORD

"Here's an acre, sown indeed,
With the richest royallest seed,
That the earth did e'er drink in,
Since the first man dy'd for sin.
. . . Here are sands, ignoble things,
Dropt from the ruin'd sides of kings.
Here's a world of pomp and state,
Buried in dust, once dead by fate."

FRANCIS BEAUMONT.

LONDON
METHUEN & CO
BOSTON
L. C. PAGE & COMPANY
MDCCCC

DEDICATED

TO MY FATHER'S MEMORY

G. E. T.

"O STRONG SOUL, BY WHAT SHORE
TARRIEST THOU NOW? FOR THAT FORCE,
SURELY, HAS NOT BEEN LEFT VAIN!
SOMEWHERE, SURELY, AFAR,
IN THE SOUNDING LABOUR-HOUSE VAST
OF BEING, IS PRACTISED THAT STRENGTH,
ZEALOUS, BENEFICENT, FIRM!"

M. ARNOLD

PREFACE

IF Dean Stanley, writing the Preface to his celebrated "Memorials of Westminster Abbey," nearly thirty years ago, felt impelled to say that "after all that has been written on the Abbey, it would be absurd for any modern work to make pretensions to more than a re-arrangement of already existing materials"—how much more truly may the same be said of these pages, which appear after many new and valuable contributions to the Abbey literature.

This little book does not claim to treat exhaustively of so vast a subject as the Abbey of Westminster, either from the architectural or historical point of view. Neither does it pretend to describe and enumerate every single grave and monument within the Church and precincts. That were indeed far beyond its scope. Its aim is, firstly, to serve as a popular guide, and secondly, to arouse interest in the further study of this, our most famous national monument, our most sacred and beautiful place of worship.

G. E. T.

WESTMINSTER, 1899.

THE CHIEF AUTHORITIES CONSULTED ARE AS FOLLOWS—

For the Abbey itself.

"Reges, Reginae, Nobiles, et alii in Ecclesia Collegiata B. Petri Westmonasterii sepulti." WILLIAM CAMDEN. 1606.

"Monumenta Westmonasteriensia." HENRY KEEPE. 1683.

"History and Antiquities of the Abbey Church of Westminster." JOHN DART. 1723.

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ACKERMANN'S "History of the Abbey." 1812.

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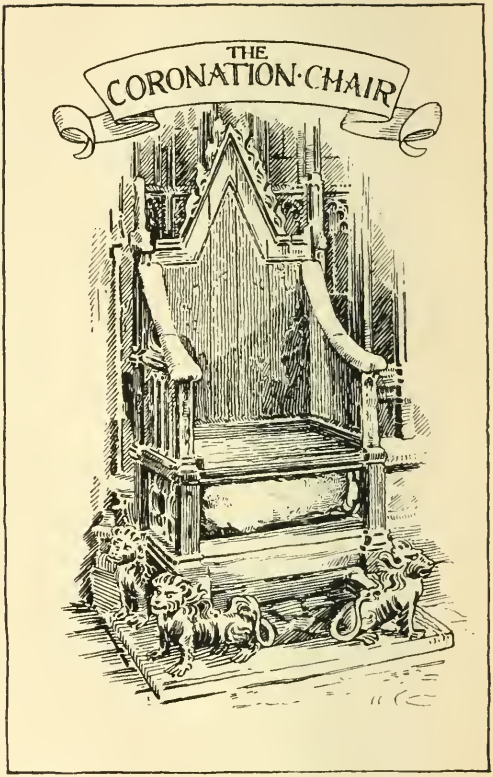

THE
CORONATION·CHAIR

THE·SHRINE·OF·EDWARD·THE·CONFESSOR
ILLUMINATION·FROM·THE·LIFE·OF·ST EDWARD·IN·
THE·UNIVERSITY·LIBRARY·CAMBRIDGE

CHAPTER I

A SKETCH OF THE ABBEY HISTORY

"If I forget thee, O Jerusalem, let my right hand forget her cunning."

IT is often said that the "ages of faith" are past, and if these "ages of faith" are held to be times in which men expressed their religious sentiment by means of building palatial monastic houses, and by maintaining a gorgeous ceremonial, then the saying is undoubtedly true.

The devotion which in the Middle Ages took the outward form of founding and endowing monasteries, and of rearing and adorning splendid churches, now tends to turn its energies to the spread of education and the relief of bodily necessities, and is perhaps a little apt to depreciate that which is not obviously and immediately useful.

This being so, the glorious buildings left to us by those "ages of faith" should be all the more treasured, as much for their spiritual significance as for their beauty, and among these none is more precious to the Anglo-Saxon race than the great church known throughout the civilised world as Westminster Abbey. By a curious combination of circumstances this place has become to us Anglo-Saxons the central hearth of home, so closely is it interwoven with every phase of our national life. Other churches there may be, more stately in position, like Durham, more absolutely perfect and harmonious in form, like Salisbury, but none so dear to English hearts. The familiar name bears witness to a state of things long past. The church is called Westminster Abbey, *i.e.* the church of the "Abbey" or monastery so called, but few of those who visit it realise that this is no longer its right name, for since the time of Henry VIII. the monastery, or, "Abbey of Westminster," strictly speaking, has ceased to exist, save for a few years' revival under Mary Tudor, and the legal title of the church is that given to it by Elizabeth, "The Collegiate Church of St Peter

in Westminster." Nevertheless, the old, venerated name remains, carrying with it imperishable memories of all that is best and greatest in the history of our race.

To write the history of Westminster Abbey would be to write the greater part of the history of England itself, but no "guide" to Westminster Abbey could be intelligible without some short sketch of the main features of its history, an outline of which must be attempted here.

The site itself is of no small interest, as it gave its name to the early monastery for many years. "Thorney Isle" is well known as the place on which Westminster stands, and curiously enough, two opposing theories are put forward to account for the choice of this spot as the site of a monastery. The most commonly received opinion is that in its lonely retirement it was a suitable place for a religious house, but a modern writer on Westminster argues with some force that Thorney was not lonely and desolate, that it was, on the contrary, an important halting-place at the end of the great Roman road, afterwards known as Watling Street, and a point at which the Thames was fordable.

Thorney Isle, one of several little islands in the Thames, is about 470 yards long and 370 yards broad, and has on the east the Thames, on the north and south small streams, while on the west there was a moat called the Long Ditch, which followed the line of Princes Street and Delahay Street.

In early days the marshes through which ran the

little river Eye (the stream which gave its name to Tyburn) covered all the land known later as St James's Park, Tothill Fields, and even Earl's Court and part of Chelsea. South of the river the marsh extended over Rotherhithe, Bermondsey, Southwark, Lambeth, Vauxhall, and part of Battersea. Amid this "watery waste" rose Thorney Isle, called "the terrible place," and said to have been at one time covered with the thickets which gave the island its name, and in which roamed the wild ox and large red deer. Speaking of Thorney Isle, Dean Stanley adds, "on like islands arose the cathedral and town of Ely and the Abbey of Croyland, the Abbey of Glastonbury and the Castle-Cathedral of Limerick. On such another grew up a still more exact parallel—Notre Dame at Paris, with the palace of the Kings close by."

The early history of Westminster is but dimly descried through a mist of legend and monastic tradition. One story tells of a Temple of Apollo, the first building on this site, said to have been shaken down by an earthquake about A.D. 154, to be followed by a Christian church built here by Lucius, a British king, A.D. 178 or 184.

This King Lucius is said by Bede to have written to Pope Eleutherius in A.D. 156, praying for instruction in the Christian religion. After he and his people were converted to Christianity, Lucius is said to have erected churches on the sites of the temple of Apollo at Thorney, and of the temple of Diana where St Paul's now stands. Another version of the story says that Lucius

restored two churches which had been superseded by heathen temples during the persecution under Diocletian.

King Lucius, we hear, afterwards resigned his crown and went forth with his sister Emerita to evangelise what is now Eastern Switzerland. He is said to have been martyred at Coire in the Grisons, where his relics and those of his sister are still shown in the cathedral which bears his name.

We approach nearer to history when we come to the second traditional founder of the Abbey of Westminster.

Sebert, first Christian king of the East-Saxons, was claimed by the Norman monks as the founder of their monastery, and a tomb, said to be that of King Sebert and his wife Ethelgoda, has always existed at Westminster ; it was moved into the Confessor's church, and afterwards into that of Henry III. This tomb, always known as Sebert's, will be more fully described in a later chapter. Bede says that Sebert was a nephew of King Ethelbert, and that he was converted about A.D. 603 or 604 by St Augustine. A curious little passage about this ancient church at Thorney occurs in Fabyan's Chronicle—Fabyan taking the view that Sebert was not a king, but a citizen of London. "This forenamed Ethelbert," he says, "excyted a dweller or cytezen of London to make a church or chapell in the worship of Seynt Peter, in the west end of Lōdon, then called Thorney, and not the towne of West-

mynster, ywhich that tyme was forgrowen with busshes and bryres excedynglye, where the sayde cytezen began and buylded the fyrste churche of Westminster in ye honour of Seynt Peter—"

In another passage on the foundation of the Abbey, Fabyan alludes to the tradition current "in the same Abbey of Westmynster, where of lykelyhode the moost certaynte is to be had, it is to be regystyred y^t this sayd churche was a temple of ye Britons longe or they receyued the fayth of Crist, and in ye tyme of their Cristen Kyng Lucius, it was hallowed of Augustyne and his felowes; and secundarylye it was reedyfyed by Sebertus, than kynge of Est-Saxons or Essex, aboute the tyme whan Ethelbert, kynge of Kent, buylded Seynt Paules churche of London—"

Dart, the early eighteenth century historian of the Abbey, takes the view that King Sebert really did build a church at Thorney on the site of a ruined Pagan temple.

The oft-told story of the consecration of Sebert's church, although a legend which belongs to a later date, will find a fitting place here :—

It was on a stormy Sunday night during the reign of King Sebert, the eve of the very day fixed by Mellitus, Bishop of London, for the consecration of Sebert's newly-finished church at Thorney, that one Edrie, a fisherman, was casting his nets into the Thames. His attention was arrested by a voice calling from the opposite shore at Lambeth, and crossing, he found there a venerable stranger in foreign garb,

who desired to be ferried over to Thorney Isle. Edrie complied with the request, and when they landed the stranger left him and went at once to the church. While Edrie waited by the shore, behold! the air grew bright with celestial splendours, 'there is not in the monastery darkness or shadow;' choirs of angels ascended and descended on a ladder which reached from heaven to earth, with singing, sweet odours of incense, and flaming tapers. The fisherman remained gazing at the wonder, and caught nothing all night. At last the stranger returned, and spoke thus to Edrie, 'I am Peter, keeper of the keys of Heaven. When Mellitus arrives to-morrow, tell him what you have seen, and show him the token that I, St Peter, have consecrated my own church of St Peter, Westminster, and have anticipated the Bishop of London. For yourself, go out into the river; you will catch a plentiful supply of fish, whereof the larger part shall be salmon. This I have granted on two conditions—first, that you never fish again on Sundays; secondly, that you pay a tithe of them to the Abbey of Westminster.'

The next day Bishop Mellitus began to prepare for the solemnities of the consecration. When he and the king arrived at the appointed hour at the church, they were met by Edrie, who had a salmon in his hand, which he presented to the bishop from St Peter. He then pointed out to the bishop the marks of consecration; "the bishop, who recognises the signs, believes all his words: the church he sees

sprinkled, and marked with twelve crosses; within, without, the walls moistened, sprinkled with holy water; and the alphabet on the pavement written distinctly twice, and the marks of the oil; and, chief of the miracles, the remains of the candles."

Such is the mediæval story of the consecration of Westminster Abbey. The legend is to us interesting and picturesque, and is capable of bearing a lofty symbolical interpretation, but it also has been very useful as a legal document, for it has more than once decided the question of the right of the Abbey to a tithe of salmon.

Sulcardus, the monk, the earliest historian of the Abbey, says that the church stood neglected after the death of Sebert until the time of Offa, the country having relapsed into heathendom under Sebert's sons. Offa, king of the Mercians, is said to have restored Sebert's church, and to have honoured Thorney in a special manner by depositing there the coronation robes and regalia. A charter of King Offa, dated A.D. 785, granting and confirming lands and privileges to the Abbey—to the Church of St Peter "at Thorney, in the terrible place"—is extant, and is preserved among the archives of the church.

After Offa's time the little monastery was probably over-run and pillaged by the Danes, but it is said to have been restored by Dunstan, who obtained a charter from King Edgar in A.D. 960. This is also preserved among the archives, and can be seen, as can also the charter of Offa in the Chapter-house.

Dunstan did much to revive the Benedictine order in England, and we are told that he brought here twelve monks from Glastonbury, that monastery being one of the very few to escape the depredations of the Danes.

It is evident that a church existed here before the time of the Confessor, as Harold, son of Canute, was buried here, and afterwards disinterred by order of Hardicanute. As the old Life of the Confessor says: "And he (Hardicanute) caused to be hurled out the body of Harold, and to be thrown, beheaded, all out of church; head and body he throws into the Thames. The Danes drew it from the water, and caused it to be buried in the cemetery of the Danes" (St Clement Danes).

So far the half legendary story goes. We reach a firm footing as we now come to the days of the Confessor.

In the year A.D. 1042, on the death of Hardicanute at Lambeth, Edward, son of Ethelred and Emma, returned from his exile in Normandy, was proclaimed king, and was crowned at Winchester.

Once settled in his kingdom, and having strengthened his position by marrying Earl Godwin's daughter Editha, King Edward (whom we call the Confessor) bethought him of a solemn vow he had once made while in a foreign land, when he as yet despaired of ever returning to his native country. In an old Norman-French life of the Confessor, the vow is given thus: "Sire Saint Peter, under whose aid I put

myself and my property, be to me a shield and protection against the tyrant Danish plans: Be to me lord and friend against all my enemies. To thy service I entirely give myself up, and well I vow to you and promise you, when I shall be of strength and age, to Rome I will make my pilgrimage, where you and your companion Saint Paul suffered martyrdom."

Edward now proposed to fulfil this vow, but the English were naturally unwilling that their king, who had only just returned, should undertake so long and perilous a journey. The remonstrances of the nobles and the lamentations of the people prevailed, and Edward resolved to send an embassy to the Pope to ask under what conditions he might be released from his vow. In reply, the Pope absolved the king from the literal performance of his promise, but enjoined instead the building or restoration of a religious house to be dedicated to St Peter.

Tradition states that while the king was yet in uncertainty as to where he should bestow his benefaction, a timely message was brought by a holy hermit of Worcestershire, one Wulsinus, telling of a wondrous vision in which St Peter had appeared to him. St Peter had bidden him tell the king that he was released from his vow, saying at the same time, "I have a place in the west of London, which I myself chose, and which I love. This formerly I consecrated with my own hands, honoured with my presence, and made it illustrious by divine miracles. The name of the place is Thorney, which once, for

the sins of the people, being given to the fury of barbarians, from being rich is become poor, from being stately, low, and from honour is become contemptible. This let the king, by my command, repair and make it a house of monks, adorn it with stately towers, and endow it with large revenues. There shall be no less than the House of God and the Gates of Heaven."

The little church at Thorney was probably further endeared to the Confessor as the scene of a miraculous cure and a miraculous vision.

It is related that a crippled Irishman, Michael by name, who sate in the road between the Palace and the Chapel of St Peter, told how St Peter had promised him that he should be cured if the king would himself carry him to the monastery. The Confessor promptly consented, carrying the man "on his own royal neck" in spite of scoffs and remonstrances from his courtiers. The king carried the cripple to the foot of the high altar, where he was restored to perfect health, and left his stool behind him as a trophy.

On another occasion, when Edward was at Mass here, a child, "pure and bright like a spirit," appeared to him in the consecrated elements, and blessed him. Earl Leofric of Mercia and his wife Godiva were present, and witnessed the miracle.

But doubtless other considerations, of a more mundane kind, helped to influence Edward's decision. Thorney was convenient, there was

already a royal residence there, the Abbot Eadwine was an adviser and great friend of the king, and thus it ended that Thorney was chosen as the site of the new monastery. The church was begun in the year 1050, and was built in the then new Norman style. An ancient description of it will be quoted hereafter.

The eastern portion, that is, the Choir and Transepts, were ready for dedication in 1065, and on Innocents' Day, December 28th, 1065, the church was consecrated. The king, seized with illness, could not be present, and Queen Editha had to represent him. The ceremony was performed by Archbishop Stigand. There are three charters of Edward the Confessor extant, by which he bestows and confirms lands and privileges on the Abbey. The conditions most interesting to us in our day are, first, the exemption of the monks from all jurisdiction save that of the Pope and the King, and secondly, the designation of the Abbey Church as the place where English sovereigns were for the future to be crowned. The authenticity of these charters has been called in question, but they hold good for all practical purposes.

King Edward lingered on for a few days after the consecration, and died on January 5th, 1066. He was buried the next day—the Feast of the Epiphany—before the high altar of his new church. The Abbey Church and its adjoining buildings were not, of course, completed by the Confessor, but the work was continued by his Norman successors, and is said to have been

finished about a century after the Confessor's foundation.

Troublous times followed Edward's death. Harold the Saxon was crowned directly after the funeral, his being the first of the long line of coronations at Westminster. Then came the Norman invasion, the Battle of Hastings with all its consequences, and the next event of great importance in the history of the Abbey is the coronation of William the Conqueror on Christmas Day, 1066, by Aldred, Archbishop of York.

The Conqueror confirmed the charters of Edward the Confessor, and bestowed more lands on the Abbey, but he insisted on Windsor being given up to him in exchange for other estates, hardly so valuable.

We must now pass on to events which took place in the next century. In the year 1163, Edward the Confessor was canonized by the Pope, while his remains were removed from their original resting-place, and laid in a stately shrine prepared by King Henry II. Both Henry II. and Thomas à Becket were present at this great ceremony, which took place on October 13th, and is called the first translation of King Edward the Confessor. (We may note that "Confessor" means a man who has suffered for the faith of Christ without actual shedding of blood. In Edward's case the name refers to his exile by the heathen Danes.)

This was a very important time in the history of the monastery for other reasons, as, during the

reigns of the two abbots, Laurence (1159-1175), and Walter (1175-1191), the abbots of Westminster obtained from the Pope the privilege of wearing the mitre, ring and gloves, and the further dignity of a right to wear the dalmatica, tunic and sandals, which were part of the episcopal habit, and conferred only on abbots of great and important houses. Westminster could now boast a "mitred abbot," who in later days had a seat on the episcopal bench in the House of Lords, next after the bishops. The entire exemption of the Abbey from the jurisdiction of the Bishop of London was finally and formally settled during the early years of Henry III.'s reign.

The thirteenth century ushers in a new era in the Abbey history. It was a period of stirring interest throughout Europe, for the great nations of the modern world were taking something of the shape in which we now know them, and a general religious revival is witnessed to by the rise of the Franciscan and Dominican orders, whose Founders, St Francis of Assisi (1182-1226) and St Dominic (1170-1234) had obtained from the Pope the formal recognition of their respective orders just about the time of Henry III.'s accession.

The adoration paid to the Virgin Mary was a marked feature of the time, and was more specially insisted upon by some of the leading spirits in the Franciscan order. This increased worship or veneration of the mother of our Lord expressed itself in those numerous Lady Chapels

built at the eastern end of so many of our great cathedrals and churches.

Westminster was not behind in this respect, for Henry III., in the early years of his reign, built his beautiful Lady Chapel at Westminster, on the site of what is now known as Henry VII.'s Chapel. Some authorities state that Henry III. laid the foundation stone on Whitsun Eve (May 16th), 1220, the day before his second coronation; others say that the chapel was so near completion that it was consecrated on that day, and that the king laid his spurs as an offering upon the altar.

Twenty-five years later, in 1245, Henry III. began a work of which he had long dreamed, namely, the building of a great church in the new style of architecture he had seen in France, to the honour of Edward the Confessor.

"This Prince having a prodigious Value for the Memory of holy St Edward," and not content with the Lady Chapel only, "subverted this Fabricke of King Edward's," as another old writer quaintly puts it,—and in its place built the church we now see, "the most lovely and loveable thing in Christendom."

The Choir, Transepts, and one bay of the Nave, together with the Chapter-house and a certain part of the conventual buildings, were erected in Henry's reign. In 1269, the Choir and Transepts were ready, and we are told that the monks sang service for the first time in the new church on October 13th, 1269, presumably on the occasion of the second translation of the

Confessor's body. The Confessor's coffin had been temporarily removed to the Palace of Westminster, and was carried back to the Abbey with much solemnity and magnificent ceremonial, to be placed in the splendid new shrine prepared to receive it.

It is perhaps best not to think too much of what Henry's devotion cost his subjects—that is to say, of the exactions by which the needful treasure was obtained. We can hardly judge that age by our own standard, and we have enough for which we may blush in our own civilisation. Still it is interesting to remember, as Dean Stanley points out, that "the enormous exactions have left their lasting traces on the English Constitution, in no less a monument than the House of Commons, which rose into existence as a protest against the king's lavish expenditure on the mighty Abbey which it confronts."

It was many long years before the rebuilding of the Abbey was in any way complete. That part of the Nave which now forms the "ritual" Choir is generally supposed to have been built by Edward I., though some authorities consider it to be part of Henry III.'s work. The east cloister was completed between the years 1330-1350, in Abbot Byrcheston's time. Abbot Langham continued the building of the Nave and Cloisters (about A.D. 1350) and his successor, Abbot Litlington, about the year 1363, finished the Cloister court, rebuilt the Abbot's house, and built the Jerusalem Chamber and

College Hall, completing to a certain extent what Langham had begun. Litlington was enabled to do this by means of the large legacy left to the Abbey by Abbot Langham. The rebuilding of the Nave appears to have gone on during this same time, and the church was extended to its present length in the reign of Henry V., who entrusted the funds set aside for this purpose to the famous Dick Whittington and one of his colleagues. The great west window, however, was not set up until the time of Henry VII., and it was not until then that the Choir and Nave were joined. For about a century there had been a solid wall between them, which quite separated the two parts. The Nave appears to have been used for processions, and the first great occasion of this kind was when the "Te Deum" was sung for the victory of Agincourt in 1415.

The year 1503 may be said to mark the last epoch of building in the Abbey, for in this year Henry VII.'s beautiful Lady Chapel was begun. Holinshed's well-known account of the laying of the foundation stone is as follows: "In this eighteenth year, the twentie-fourth daie of Januarie, a quarter of an hour afore three of the clocke, at after noone of the same daie, the first stone of our Ladie Chapell within the Monasterie of Westminster was laid by the hands of John Islip, abbat of the same monasterie, Sir Reginald Braie, Knight of the Garter, Doctor Barnes, Maister of the Rolles, Doctor Wall, chapleine to the King's Maiestie, Maister

Hugh Oldham, chapleine to the Countesse of Darbie and Richmond, the King's mother, Sir Edmund Stanhope, Knight, and diuerse others. Upon the same stone was this scripture ingraven: 'Illustrissimus Henricus septimus Rex Angliae et Franciae et dominus Hiberniae, posuit hanc petram in honore beatae Virginis Mariae, 24 die Januarii, anno domini 1502-3, et anno dicti regis Henrici Septimi decimo octavo.' The charges whereof amounted (as some report upon credible information as they say) to foureteene thousand pounds."

The chapel appears to have been finished about the year 1519. Like the rest of the Abbey, it suffered much from the destructive zeal of Reformers and Puritans, as empty niches and absence of stained glass windows testify.

We now pass on to consider a very different phase in the history of the monastery at Westminster, and enter upon a time of much vicissitude.

In 1540 the religious houses were dissolved by order of Henry VIII., and Westminster shared the general fate, the monastery being surrendered by the abbot (Abbot Boston,) and twenty-four of the monks. The abbot and his monks were replaced by a dean and twelve prebendaries, while the Abbey was for a short time converted into a cathedral, with a bishop, called Bishop of Westminster, having for his diocese the county of Middlesex, excepting the parish of Fulham.

The bishop lived in the abbot's house, and

the dean had to move to other quarters in the precincts. This first and only bishopric of Westminster was, however, but short-lived, as the bishop, Thomas Thirleby, resigned in 1550, and the diocese was reunited to the see of London, after a separate existence of some ten years.

The Abbey fell on evil days while Protector Somerset was in power. It was even said that the Protector wished to pull down the church itself, and was only to be appeased by a grant of Abbey lands. Twenty-two tons of Caen stone from the demolished buildings (probably the Refectory and domestic offices) were promised to the Protector, and were used in the building of his palace in the Strand, the old Somerset House.

In 1550 the Communion Service was substituted for the Mass, and the vestments were exchanged for the simple black gowns worn by Protestant clergy. In this year, too, an order was issued to the effect that all "books of superstition," such as missals, etc., should be taken away and defaced, and that altar-cloths and copes should be removed. It was at this time that the copes which had been made from the Confessor's burial robes were actually destroyed.

In 1553, a second raid was made upon the "Monuments of Superstition," and nearly all the plate and furniture of the church was removed.

In this year, however, Queen Mary succeeded to the throne, and the year 1554 brought another change. The Roman ritual was restored, High

Mass being sung for the opening of Parliament on November 12, and for the Festival of the Order of the Golden Fleece on November 30.

In 1556 the monastic rule was revived, and John Feckenham was appointed abbot, bringing with him fourteen monks.

The restored monastery was to be yet shorter-lived than the bishopric, for Queen Mary died in 1558, and the last Roman funeral service held in the Abbey was on December 24 of that year, when Elizabeth ordered a Dirge and Requiem to be sung for the Emperor Charles V., the father-in-law of Mary Tudor.

In 1560 the monastery was again suppressed, and Queen Elizabeth established the Abbey as a Collegiate Church, which is its present form. Elizabeth's foundation was much the same as that of Henry VIII. There was to be a Dean, twelve prebendaries, a choir, a school, with a Head master, an under master, and forty scholars —the "Queen's scholars."

Although the changes were of a less sweeping character than those effected at the Reformation, the Abbey had to pass through yet another religious and political crisis at the time of the Commonwealth, and between the years 1643 and 1661 its services and government underwent further alterations. In 1643 the Parliamentary party having gained the upper hand, a committee was appointed by the House of Commons to "receive information concerning, and to demolish any monuments of superstition or idolatry in this church." This was in April.

In May the Committee were directed to burn the copes, and to sell the gold and tissue work upon them for the benefit of the Protestant poor in Ireland — a curious mixture of irony and utilitarianism.

Further onslaughts were made, as a Royalist plot was suspected, and troops were sent to search the Deanery, the precincts, and even the church. Plate, money, arms and ammunition were found concealed in the Abbey and precincts, and a further search was made through the cloisters. The soldiers are said to have entered the church, pulled down the sanctuary rails, moved the Communion Table, and destroyed some pictures which were considered superstitious. At this time Torrigiano's beautiful altar in Henry VII.'s chapel was also destroyed.

In August 1643 the Sub-Dean and prebendaries were ordered to grant the use of the Abbey pulpit to such preachers as the Commons should appoint. It is evident that arbitrary behaviour was not confined to Stuart Sovereigns!

In January 1644 a committee of sixteen (afterwards twenty) members was appointed to inquire into the state of the Abbey Church; in February the daily services were suspended, and it was ordered that seven Presbyterian ministers should, in turn, keep an "Exercise in this church for half-an-hour every morning" in the place of the services. Dart indulges in somewhat pointed remarks on the subject of the Parliamentary authorities. Having already alluded to them as an "impious Set of Wretches, whose Stupidity and

Impudence was their zeal for Religion, and Destruction and Plunder their Practice of it"—he says concerning their services in the Abbey: "And here the Parliament resorted on their Fasts, when they sought the Lord concerning Mischief, and prais'd Him for their Success in it, while the Preachers insulted the Ashes of their dead Monarchs, and spirited them to destroy their living Sovereign." This quaint invective no doubt expresses the feelings of many at the time, and it is hard not to sympathise, even against the dictates of a calmer judgment. All things considered, the Abbey might have been far worse treated, and it did not suffer very seriously, save from the æsthetic and antiquarian point of view.

In April 1644 the "impious Set of Wretches" ordered that all persons connected with the Abbey should take the Covenant, and that the brass and ironwork in Henry VII.'s chapel should be sold.

In May orders came for the melting down of the plate belonging to the Collegiate body, the proceeds of which were to be applied to the payment of the servants of the church, workmen, etc.

In October the Parliament directed that any "superstitious plate" kept with the Regalia was to be melted down and sold, and the proceeds used to buy horses.

In November 1645 the government of the Abbey was put into the hands of a committee of eleven lords and twenty-two commons, the

Dean, and all the prebendaries, save one, having been declared delinquents. This committee continued to govern the church until 1660, when, at the restoration "all things came soon again into their old and legal channel." Serious changes in the Abbey government and ritual were henceforward to cease, and matters returned to a more peaceful condition. The only alteration of any moment that has taken place since was the transference of the Abbey lands to the Ecclesiastical Commission in exchange for a fixed revenue, and the reduction of the number of prebendaries (now called canons) from twelve to six.

With regard to the fabric, the Church as we now see it was completed in 1739 or 1740, when the western towers were erected after a design by Sir Christopher Wren's pupil, Hawkesmore.

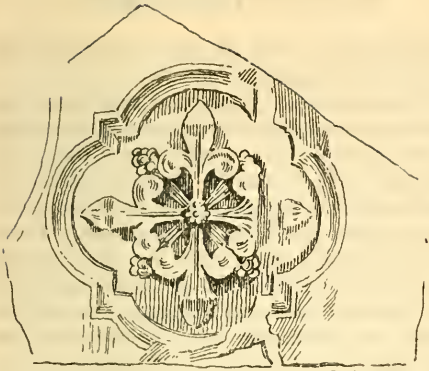
We have passed in rapid review the principal events in the history of Westminster Abbey, and must now turn our attention to the architecture and monuments of the Church itself. But before we do so, we may well note once more how every throb of England's history has been felt at Westminster, from the very first.

The story of the ancient Temple of Apollo, and of the church built by King Lucius, links Westminster with the Roman occupation of Britain, and the earliest days of British Christianity.

The mission of Augustine speaks to us through

the tradition of the founding of the Abbey by his convert, King Sebert.

The Danish invasions, the last saintly Saxon King, the Norman Conquest, the Angevin Dynasty, the rise of Representative Government, the Wars of the Roses, the triumph of the House of Lancaster with Henry VII., the Reformation, the Roman reaction under Mary Tudor, the Establishment of the Collegiate Church by Elizabeth, the Commonwealth, the Restoration, the acquisition and rise of our Indian and Colonial Empire, even the War of American Independence, have all left their mark on the Abbey, some of them on the very stones of the fabric itself.



FROM THE DOUBLE AUMBREY IN THE CHAPEL OF ST NICHOLAS

CHAPTER II

THE ARCHITECTURE

"They dreamed not of a perishable home
Who thus could build."

BEFORE enumerating and describing the chief monuments of the illustrious dead in Westminster Abbey, it is needful that the attention of the visitor should be first directed to something of much greater importance, namely, the building itself.

The varied interests, historical and personal, which crowd this church, do but too often obscure the beauty, meaning, and interest of the fabric, — a beauty, meaning, and interest

far superior to that of the majority of the monuments it contains.

We are too apt to forget that this stupendous architecture and life-like sculpture is something above and beyond a mere display of artistic taste and skill. In the days in which our great cathedrals were built, the sculptures on the churches were the Bible of the people. Reading and writing were then for the few, and those early builders taught the grand outlines of the Scripture story, of theology, and of the history of the human race, by means of the very fabric of the churches they reared.

The great era of cathedral building in France and England was in the twelfth and thirteenth centuries, and to illustrate this statement we need only to recall the names of such churches as Canterbury, Lincoln, Salisbury, York Minster, in England, and Bourges, Chartres, Reims, Amiens, in France. It is evident, from the writings of authors of that date, that in those early days a very definite symbolic meaning was attached to the details of sacred buildings, and that their plan and arrangement is not due to architectural design alone, but to a temper of mind which sought for an inner significance. The material church was a symbol of the spiritual church. As some modern writers point out, Art, like the Church, sought to make of visible things a stepping-stone to the invisible, and architecture has lent itself to the complete manifestation of Christian symbolism more than any other art.

To translate from the great French writer, Lammenais—"The soaring lines of every part of a Gothic church, as of the whole building, express in a visible form the natural and eternal aspiration of the creature after God, Who is the beginning and the ending."

A few illustrations on this subject can hardly fail to interest the visitor to a great Gothic church, so some of the most striking will be given here.

Take, for instance, the usual form of these churches. From the eleventh to the fourteenth century the plan generally chosen for great cathedrals is that of a Latin cross, with its head or apse turned to the east, the cradle of our faith, the part of the heaven where the sun rises,—that sun which is the emblem of the Sun of Righteousness, of the life-giving Fire, of the Light of Light. Further, it was considered desirable, according to one thirteenth century authority, that the apse should turn to the point where the sun rises at the equinox, to symbolize the Church's moderation and equanimity both in joy and sorrow. A quaint story is told of St Dunstan, who, having seen a church which was not properly orientated, caused it with one push of his shoulder to veer round into its proper position, east and west.

Again, the foundation signified faith; the crypt was a symbol of the contemplative life, or as some considered it, of the sepulchre of Christ. The pavement signified humility; the roof, the charity that covereth a multi

tude of sins. The cruciform plan of the building set forth Christ crucified, and the devout fancy of those mediæval mystics saw in the altar the head of Christ, in the transepts and transept doors His outstretched arms and pierced hands, in the western door His pierced feet. The semicircular apse, with its nimbus of radiating chapels, seemed like the outline of the crown of thorns, though these chapels which cluster round the high altar are usually supposed to symbolize the Communion of Saints.

In many churches there is a distinct deviation of the axis, especially at the eastern end, and in some a certain narrowing in of the choir and sanctuary when compared with the width of the nave. This was done to suggest the attitude of the crucified Christ, as His head drooped on the cross. The builders of a certain church in Touraine have even gone so far as to attempt an outline of the whole body as it hung on the cross, and have succeeded in a most marvellous manner.

Further, it is well known that the three main doors, the threefold division of the walls into main arcade, triforium, and clerestory, symbolize the Trinity, as does also the plan of building on a principle of three and multiples of three which is very marked in some churches. Sir Gilbert Scott tells us that the proportions of the Abbey are founded on a system of equilateral triangles, and gives several illustrations of his statement.

The sculpture of the main doors was an im-

portant point. Over the great west door, the door of the chief façade, there usually stood the figure of Christ, set against the central pillar, in allusion to the words: "I am the door"; "I am the way, the truth and the life," and reminding the beholder of Christ the chief corner-stone. In the thirteenth century the last judgment was frequently represented over the west door, but in earlier churches the north door was more often chosen for this subject, as the north, with its storms and frosts, seemed to be the region of evil passions and hardened sin.

The passion for symbolism gave to every detail an inner significance. The length of the building spoke of the Church's endurance in suffering; the width pointed to her all-embracing charity, the height of her hope and aspiration. The windows were a symbol of the Scriptures which admit the truth and light of God; the stones of the edifice, differing as they do in size and strength, were likened to the souls of the faithful, which vary in power and attainment. Even the mortar is endowed with special meaning, for we are told that it is compounded of lime, a symbol of fervent charity; sand, signifying earth and its affections, and water, an emblem of the spirit.

But this is not the place to dwell at greater length upon this curiously fascinating study. Some words from a well-known work on Architecture may fitly close these few suggestions.

"All else for which the builders sacrificed,

has passed away—all their living interests, and aims, and achievements. We know not for what they laboured, and we see no evidence of their reward. Victory, wealth, authority, happiness—all have departed, though bought by many a bitter sacrifice. But of them, and their life and their toil upon the earth, one reward, one evidence, is left to us in those grey heaps of deep-wrought stone. They have taken with them to the grave their powers, their honours, and their errors; but they have left us their adoration."

We must now pass on to a brief survey of the architectural features of the Abbey itself.

Of the Saxon Abbey nothing remains except, possibly, some foundations under the north green. The old Saxon building appears to have been used by the Monks while the Confessor's church was being erected, and served as the nave to the Confessor's choir and transepts, which stood to the east of it.

Of the Confessor's building little remains to us, and of that little the greater part is either hidden, or so placed that it cannot be open to the public. The eleventh century work included the Choir and Transepts, Cloister-court, Refectory and Dormitory. As we have already seen, the church was completed in the twelfth century. What now remains of the Norman building is found in parts of the east and south cloisters, the chapel of the pyx, the substructure of the old dormitory, and in that low, barrel-vaulted cloister which once led to the monks'

infirmary. Parts of the foundations of the Confessor's church are still beneath the present building, and show that the area of the two is much the same.

Those who are familiar with Norman churches will probably be able to form some mental picture of what that first Abbey was like, but it will not be amiss to quote two descriptions of Edward's church, one from a contemporary life of the Confessor, the other from the later Norman-French life to which reference has already been made.

The older MS. says: "The principal area or nave of the church stood on lofty arches of hewn stone, joined together in the nicest manner, and the vault was covered with a strong double-arched roof of stone on both sides. The cross, which embraced the choir, and by its transept supported a high tower in the middle, rose first with a low string arch, and then swelled out with several winding staircases to the single wall up to the wooden roof, which was carefully covered with lead."

The Norman-French account of the building is rather easier to understand. It runs as follows: "Now he laid the foundations of the church with large square blocks of grey stone; its foundations are deep; the front towards the east he makes round; the stones are very strong and hard. In the centre rises a tower, and two at the western front; and fine large bells he hangs there. The pillars and mouldings are rich without and within; at the bases and capitals

the work rises grand and royal. Sculptured are the stones and storied the windows; all are made with the skill of good and loyal workmanship; and when he finished the work he covers the church with lead. He makes then a cloister, a chapter-house in front towards the east, vaulted and round, where his ordained ministers may hold their secret chapter; frater and dorter (*i.e.* refectory and dormitory) and the offices round about. Splendid manors, lands and woods he gives, confirms (the gift) at once. And according to his grant he intends for his monastry royal freedom. Monks he causes there to assemble, who have a good heart to serve God. And puts the order in good condition under a holy and ordained prelate, and receives the number of the convent according to the order of St Benedict."

It is evident from these descriptions that the Confessor's church must have been a very fine Norman building, with the stately, massive piers and fine rounded arches characteristic of the style.

One or two interesting Norman piers remain in the room which is now used as the gymnasium of Westminster School, and which was formerly the common-room of the monks.

These piers consist of a massive drum, with a heavy cushion capital, ornamented by shallow axe-carving. The bases of the piers are very plain. The room has a simple groined vault, without vaulting ribs.

But it is the existing church which must claim our chief attention.

The general dimensions of the building are as follows: length of the interior, not including Henry VII.'s Chapel, 403 feet, and including Henry VII.'s Chapel, 511 feet 6 inches. The length across the transepts and choir, from north to south, is 203 feet 2 inches. The breadth of the nave and aisles is 71 feet 9 inches, and of the transepts with their aisles, 84 feet 8 inches. The height of the interior is a little over 101 feet. The height of the western towers is 225 feet 4 inches, of the lantern 151 feet, and of the north front 166 feet. The length of the exterior, including Henry VII.'s Chapel, is 530 feet.

The church consists of Choir, Transepts, Nave and aisles. The transepts are unusually long and have aisles, which is a very rare feature. The floor-space of the western aisle in the south transept is cut off by the east cloister, and the gallery or upper story thus formed is used as the Muniment room.

On the other side, the eastern aisle of the north transept is occupied by the chapels of St John the Evangelist, St Andrew and St Michael, which are shut off from the transept partly by the remains of an ancient stone screen, and partly by huge monuments.

The architectural style of the building is what is known as Early English, but Sir Gilbert Scott points out that strong traces of French influence are shown in the form of the apse, in the special plan adopted for arranging the radiating chapels round the east end, and in the general character

of the buttresses. It must be remembered that foreign influence was very powerful in Henry III.'s time, and this was just the period for some of the most glorious French architectural work, which, no doubt, Henry desired to rival.

It has already been pointed out that the church was built at very different dates, and it is in the thirteenth century part—the Choir, Transepts, and first few bays of the Nave—that we find the most beautiful work. It is, however, only fair to say that the Nave, although not built until the reigns of Richard II. and Henry V., is copied from the original design with a reverence wonderful in days when each generation built on its own bit in its own style, usually quite regardless of harmonious effect.

At the crossing of the Nave and Transepts are four great arches which rise to the full height of the church. These arches sustain the tower or lantern, and this is open to its roof, nearly fifty feet above the vaulting of the Choir. It had been intended to erect a central tower or spire above the lantern, but it was feared that the building would not be able to bear the weight, and therefore the design was not carried out.

On looking up, the usual threefold division into main arcade, triforium, and clerestory will be observed. The earlier work shows a beautiful combination of richness and simplicity. The main arches are not ornamented with sculpture, but have very fine roll mouldings. The piers consist of a central drum with four detached Purbeck shafts; they have moulded capitals, and

the round, moulded abacus. The vaulting is simple and very graceful. It will be noticed that in the later work there are more vaulting ribs, thus giving a more elaborate effect, and that the piers have eight shafts instead of four.

In the thirteenth century work the wall-space between the main arcade and clerestory string-course is covered with beautiful diaper-work of varying pattern. This is discontinued in the seven western bays of the Nave.

The windows show an early form of what is called "bar-tracery." They are very long, and of a grand and simple design, namely, two lancets under one arch, with a cinquefoil, quatrefoil, or cusped circle in the head.

The triforium gallery is one of the most beautiful features of the church. It is of the same width as the aisles, and is really a kind of upper story, a Romanesque plan followed in some early French pointed churches, and which already existed in the Confessor's building. The gallery is lighted by windows of its own, pierced in the aisle wall, which is run up a little beyond the vaulting. These windows are for the most part triangular in form, and filled with cusped circles. The triforium arcade is very rich in ornament. It has a double plane of tracery, the shafts of the inner arcade having their bases raised on a deep step, so as to make them visible from below. There is considerable variety in the ornament of the arches, most of the mouldings in the early work being enriched with fine, bold sculptures in different designs.

The ends of the Transepts should be specially noticed, as their arrangement is very beautiful. Three tiers of arcading occupy the space corresponding to the main arcade, while the gable above the triforium is filled by a fine rose-window.

The great west window is of entirely different design from the rest of the church. It was set up quite at the end of the fifteenth century, and belongs to what is known as the "Perpendicular" style. It is framed in, as it were, by an arch of the panelling characteristic of the period.

It will be observed that a fine wall-arcading once ran round the church at a little above the floor level. The few arches and sculptures that remain show how beautiful a feature of the building has been thus grievously mutilated. The design is very graceful, and the spaces between the arches were once filled with fine carvings of foliage and figures. But, alas, most of this arcade has been ruthlessly cut away to admit of the insertion of monuments, many of them ugly intruders which only serve to deepen our regret for the loss of the arcade.

At the southern end of the south transept is a door leading into a lofty vaulted room, now called the Chapel of St Faith. This was the old Revestry, and occupies the space between the transept and the entrance to the Chapter-house. It was the western portion that was used as the Revestry, the eastern part having been the Chapel. Dart tells us that the doorway into this room was "enclosed with three doors, the inner can-

cellated, the middle, which is very thick, lined with skins like parchment, and driven full of nails." He adds that these skins were traditionally supposed to be "the skins of the Danes tanned," but Sir Gilbert Scott seems to think it much more likely that they were skins of persons executed for sacrilege. Such were the methods of justice in those days!

Henry VII.'s Chapel is really a distinct building, approached from the Abbey by a flight of steps under a finely panelled arch-roof, which is all too seldom seen on account of the absence of light.

The present chapel is built on the site of Henry III.'s Lady Chapel, and consists of a nave and aisles four bays long, the nave having five small polygonal chapels round the eastern end. The length of the interior is 104 feet 6 inches, the breadth 69 feet 10 inches. The whole building is an exquisite specimen of the Perpendicular style, and is singularly rich in ornament. The great feature is the beautiful "fan-tracery" vault, with its delicate pendants and lace-like design. The wall-space is almost entirely filled with panelling; below the clerestory windows there runs a row of niches containing the figures of those saints to whom Henry VII. was specially devoted, and below the niches is a beautiful "angel-cornice." The wall-space in the small chapels is also panelled with niches, in which many of the statues still remain.

The windows are very large, those in the clerestory having five lights and two transoms,

the head being filled with characteristic Perpendicular tracery. The aisle windows are somewhat different; they are square-headed, and built in projections, instead of being flat.

The dainty little ornament known as the "Tudor-flower" is much used in this chapel, as a battlement on the transoms, and on the small vestry in the north aisle. The gates are worthy of careful study, but they will be more fitly described in a later chapter. And now, before concluding, let us glance for a moment at the Cloisters, Chapter-house, and the general exterior of the church.

It has been remarked that almost every style of English architecture is represented in the cloisters. Leading out of the Cloister-court to the south, there is the low, dark, barrel-vaulted passage which is part of the Norman work; the north walk and part of the east walk show the vaulting and "geometrical" window-tracery of the Early English period, while the southern bays of the east walk are in the "Decorated" style, with some very good window-tracery of the time. The south and west walks are very early Perpendicular. The Chapter-house, together with the beautiful vestibule by which it is approached from the east Cloister, are Early English. The "incomparable" Chapter-house is octagonal; in the centre rises a slender column, like a tall, graceful palm-tree, from which the vaulting ribs spring, and meet the piers between the windows. The vault is supported by large flying buttresses which form a

great feature of the exterior. The windows are very large, and show in their tracery a rapid development of the architectural style when compared with those in the Abbey itself. They are of four lights, the heads being filled with cusped circles and quatrefoils. A fine wall-arcade runs round the interior, and forms stalls which were used by the monks. The splendid portal of the vestibule should be specially studied, for the sculptures, though mutilated by time and weather, are still very beautiful. In one of the orders of foliage which adorns the great arch, figures forming a "Radix Jesse" will be seen. (The "Radix Jesse" is a representation of the genealogy of our Lord.)

In the tympanum two figures of angels remain; the central figure, probably that of the Virgin with the infant Saviour, is wanting, but the niche is still there.

Below the Chapter-house is an octagonal crypt, vaulted, and having a short, massive, central column from which the vaulting ribs spring. No other part of the Abbey stands on a crypt.

It must be admitted that the exterior of Westminster Abbey is less beautiful than the interior, although on the east and south the effect of the flying buttresses is very fine. The buttresses on the south side span the Cloister as well as the aisle; those on the east span the polygonal Chapels; while the northern buttresses span the aisle only, and have a flatter effect. The west front is very inadequate when compared with the

western façades of most great Gothic churches; its lack of width and stateliness, and the absence of rich decoration are very apparent.

The North front has been recently restored, and the great portal merits more than the hurried glance usually bestowed on the entrance to a church. There are three doors, each with a porch of its own. The central one is largest and loftiest, and has the most interesting sculptures. The two doors of this central entrance are divided by a pier, against which stands a statue of the Virgin Mother with the crowned Child in her arms.

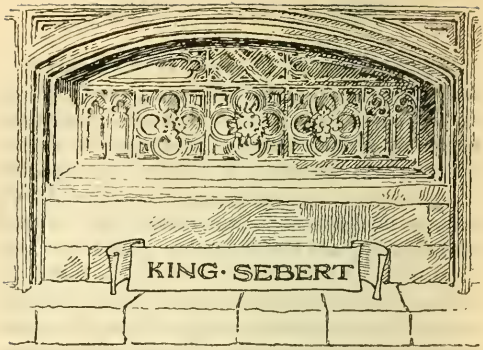
In the head of the tympanum above is the figure of our Lord in Majesty, surrounded by angels in adoration; in the tier below are the figures of the twelve apostles, while below them again are represented men of every condition, saint, sovereign, ecclesiastic, warrior, artist, poet and philosopher, who are all turning their upward gaze to Him who is the Alpha and Omega.

This porch takes the place of a very fine entrance built by Richard II., which was known as "Solomon's Porch." An old writer speaks of this as "a most noble door or portal," and continues: "That it hath been a curious, neat, and costly porch in foregoing times, the remains thereof do at this day in some measure declare; for therein were placed the statues of the twelve apostles in full proportion, besides a multitude of lesser saints and martyrs to adorn it, with several intaglios, devices and fret-works that helped to the beauty thereof."

The exterior of Henry VII.'s Chapel is a restoration or copy of the original work, which had fallen into an almost ruinous condition at the beginning of this century. The exterior is quite as much ornamented as the interior, for the walls are panelled, the flying buttresses are pierced with designs in open-work, crocketted, and finished with highly enriched octagonal pinnacles. Indeed, the niches with their statues of saints, the badges in the panelling, the curious animals carved as crockets, and other details of the ornament, are a study in themselves. The chapel is finished with a pierced parapet with small pinnàcles at intervals.

We have now glanced at some of the chief features of the architecture of the Abbey, and must turn our thoughts to the other treasures which it contains. No more appropriate words could be found to describe the nameless charm that haunts these ancient walls than those of one whose voice is now silent, and to whom beautiful buildings seem to have whispered all their secrets:—

"... The greatest glory of a building is not in its stones, nor in its gold. Its glory is in its age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity."



CHAPTER III

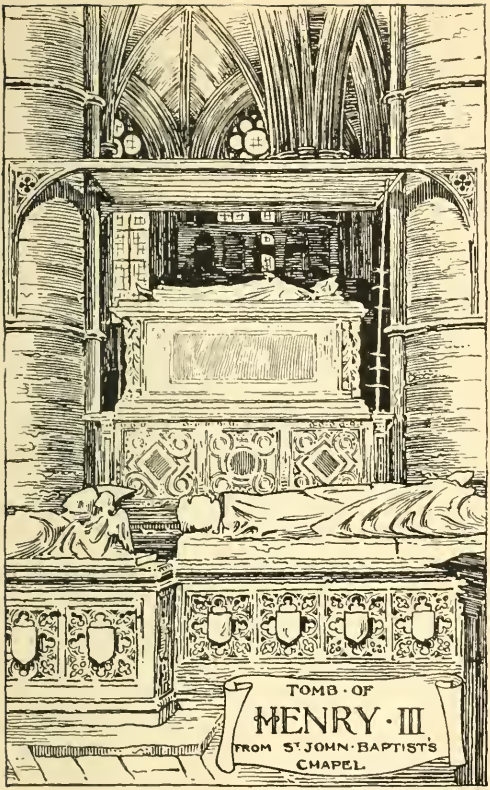
THE TOMBS OF THE FOUNDERS

"Lord, I have loved the habitation of thy house, and the place where thine honour dwelleth."

IT is proposed to devote this chapter to a short description of three tombs of peculiar interest to those who visit Westminster, namely, the tombs of the three founders of the Abbey, King Sebert, King Edward the Confessor, and King Henry III.

The tomb which has always been said to be that of *Sebert, King of the East Saxons*, the traditional founder of the Church of St Peter at Thorney, in the seventh century, is on the left hand, just within the gates which divide the ambulatory from the south transept.

The old histories tell us that King Sebert


TOMB · OF
HENRY · III
FROM ST JOHN · BAPTIST'S
CHAPEL

died in A.D. 616, and that he was interred with his wife Ethelgoda near the high altar of the church he had built. His tomb was moved into the Confessor's church, and during the rebuilding by Henry III. the remains of Sebert and his queen were temporarily deposited on the south side of the entrance to the Chapter-house, or, as some say, in the chapel of the Pyx. In 1308, the present tomb was made in the south ambulatory, under the Sedilia. It consists of a recess under a segmental arch, the mouldings of which were once painted and gilt. There are remains of painting on the soffit of the arch, and at the ends, indications of figures still being visible. The decoration at the back of the monument is an insertion of a later period, for the tracery is in the Perpendicular style, and in the centre we see the "rose en soleil," a badge of Edward IV.

A stone coffin rests within the recess, and probably contains the leaden coffins (plumbeis sarcophagis) in which the remains were first buried, as we read of the "Coffins of Lead being inclosed in Toutchstone" (Dart).

We are also told that "when Sebert's tomb was opened in Henry III.'s time, part of his royal robes were found, and his thumb-ring, in which was set a ruby of great value" (Archæologia III.).

Leaving Sebert's monument, we pass along the ambulatory, ascend the steps to our left, under the richly sculptured arches that support Henry V.'s Chantry, and enter the Chapel of

the Kings, which is raised above the level of the rest of the church by a mound of earth brought from Holy Land—"the last funeral tumulus in England," as Dean Stanley calls it.

In the centre of this venerable chapel stands the shrine of *Edward the Confessor*, the tomb round which have gathered most of the great memories of English history.

It was very usual in the Middle Ages for a shrine containing the relics of a saint to be placed thus, between the high altar and the Lady Chapel, but in England none such have survived the Reformation save this one and part of St Etheldreda's at Ely.

The Confessor's first burial-place was in front of the high altar of his own Abbey church. The tomb itself was probably very simple, for we are told that the Conqueror presented a pall to cover it. "Very richly was it worked in fine gold and silver, which King William had made to the honour and fame of St Edward." This first tomb was the scene of a memorable miracle. In the Conqueror's reign, while Lanfranc was Archbishop of Canterbury, most of the Saxon bishops were dispossessed in favour of Normans, and among those whom it was proposed thus to deprive, was the saintly Wulstan, Bishop of Worcester. He was scornfully described as "a very idiot," being unacquainted with French, and considered otherwise incapable of advising the king. The old man was summoned to Westminster to meet

the prelates in council. When called upon to resign his pastoral staff, Wulstan showed no anger, but simply answered that he would resign it, not to the archbishop, "but rather to St Edward, by whose authority I received it." He then went into the Abbey, approached the Confessor's tomb, raised his arm slowly and struck the pastoral staff into the stone, saying, "Receive, my lord the king; and give it to whomsoever thou mayst choose." The staff remained immovably fixed in the stone, and none could pull it out. Struck with amazement, the king and the archbishop acknowledged their mistake, and prayed Wulstan to take his staff again. Wulstan drew near, and the staff "yielded to his hand as if it had been stuck in clay. The king and the archbishop ran up to him, and on their knees begged his forgiveness, commending themselves to the prayers of the saint; but he, who had learned from the Lord to be mild and humble in heart, threw himself in his turn upon his knees."

In 1098 we hear of another miraculous occurrence. A discussion had arisen in the monastery as to whether the body of the Confessor had suffered natural decay, or whether, on account of the saintliness of his life, it still remained incorrupt. The tomb was opened, in order to set these doubts at rest, and the body was found to be "sound and flexible, firm and pure as crystal, whiter than snow." Gundulph, Bishop of Rochester, tried to draw a hair from the long white beard, to be kept as a precious relic,

but it adhered firmly, and he could not pull it out.

These, and other miracles worked at his tomb, caused Edward's fame as a saint to grow greatly, and in A.D. 1163 he was formally canonized by the Pope, his name being placed in the calendar as St Edward the Confessor.

At midnight on October 13th, in this same year, the Confessor's remains were transferred to a higher and more splendid tomb, or shrine, prepared to receive them by Henry II., with the approval of Becket. The king and Becket were present at the ceremony of the "Translation," as it is usually called, and the archbishop presented an image of the Virgin framed in ivory, as an offering to the shrine.

Edward's body was found to be still incorrupt; we also learn that the abbot drew the famous ring of St John from the dead king's finger, and added it to the relics. He also caused three copes to be made out of the burial-robes, which were replaced by new ones.

While the Abbey was being rebuilt by Henry III., the Confessor's coffin was moved to a temporary resting-place in the Palace of Westminster, whence it was brought with great pomp to the gorgeous new shrine on October 13th, 1269. An old Chronicler tells us that "This Prince (Henry III.) being uneasy that the Reliques of St Edward were poorly enshrined, and not elevated, resolved so great a Luminary should not lie buried, but be placed high on a

Candlestick, to enlighten the church," and that he "summoned the Nobility, Magistrates and Burgesses of this Land to Westminster, to attend at so solemn an affair."

The coffin was carried by the king himself, his brother Richard, Earl of Cornwall (King of the Romans), his two sons, Edward (afterwards Edward I.) and Edmund, Earl of Lancaster, the Earl of Warren, Lord Basset, and "many other nobles, as many as could come near to touch it."

The history goes on to say that "this was the first time that Divine Service was celebrated in this church after the king rebuilt it; at which Translation were present one Benedict, a clerk of Winchester, and John a layman, who being possest with Devils came from Ireland purposely to receive Benefit from the Saint, and upon seeing his Chest removed, the devils were instantly cast out."

The present tomb is but the mutilated remains of Henry III.'s magnificent erection, only the basement of the thirteenth century shrine being left to give us some faint idea of its former glories.

The design is Italian, and is executed in Purbeck marble, once profusely adorned with glass mosaic. The workmen and the material for the mosaic were brought over from Italy by Abbot Ware, and the inscription tells us that "Peter the Roman citizen" finished the work in 1269.

In the lower part of the tomb, on the north

and south sides, are niches where sick people were frequently laid in hope of a miraculous cure. Above these niches is the space where the Confessor's body now actually lies, and which is enclosed by panels decorated with porphyry, serpentine and glass mosaic. The body formerly lay in a golden shrine, above the marble and mosaic base, and this golden shrine was adorned with many splendid jewelled images. There were, among many others, an image of St Edmund, king and martyr, his crown set with two large sapphires, a ruby and other precious stones; a figure of the Virgin and Child set with rubies, emeralds and garnets; a figure of St Peter holding in one hand a church, in the other the keys, trampling on Nero, and with a large sapphire in his breast. This will give some notion of the vanished splendours of the shrine. The two large twisted columns now placed at the western end of the basement were probably used as pedestals for statues, for an old illustration shows us pillars on either side of the shrine, supporting figures of St John the Evangelist, and Edward the Confessor.

An altar stood at the western end of the tomb, and was replaced at the Reformation by a table used at coronations, and called St Edward's altar.

The shrine was despoiled of its treasures by Henry VIII. about 1536, and at the same time the relics were dispersed.

Dart remarks, with a certain dry humour, that "the Reformers had so much regard to it

(*i.e.* the Shrine) as being the Repository for a Prince, tho' they denied it being a Shrine for a Saint, that they despoiled it of nothing but what was valuable: Avarice (in this case) not Disrespect, being the chief motive that induc'd their defacing it."

At this time, the monks, fearing lest even the body of the Confessor should be destroyed, buried the coffin elsewhere in the church; they also took down and hid the decorations of the lower part of the shrine.

On the accession of Queen Mary, the tomb was to a certain extent restored; the present cornice and wooden superstructure date from that period, having been put up by Abbot Feckenham.

The Queen presented images amd jewels for the decoration of the shrine, but its first beauty had departed never to return.

During the time of the Commonwealth, the shrine was again deprived of its adornments, but the Confessor's body was left undisturbed.

Later on again, at the Coronation of James II. in 1685, one of the "singing men" thought he observed a hole broken in the coffin by the fall of some of the scaffolding, and on going afterwards to see if this were true, he found that the coffin was injured, and was able to see some glistening object inside it. Putting in his hand, he drew from beneath the shoulder-blades a gold cross measuring about four inches long by three wide, and a gold chain some twenty-four inches long. On one side of the cross was a representa-

tion of the Crucifixion in enamel. This precious jewel was brought to the Dean, who in his turn delivered it to the king. The finder of the cross saw also "the Head solid and firm, the upper and lower jaws full of Teeth, and a List of Gold round the Temples, and much dust in the Coffin."

James II. afterwards caused the coffin to be enclosed within another strongly clamped with iron, and since that time Edward has rested in peace.

From the earliest days his shrine has been a place of pilgrimage, costly offerings of all kinds having been laid there. Near this spot were kept the relics, which were so highly prized in the Middle Ages. Among them were the Virgin Mary's girdle, presented by the Confessor; the stone on which our Lord stood at His Ascension, and which bore His foot-print; a crystal base containing some of the Holy Blood, presented by Henry III.; a piece of the True Cross, set in gold and precious stones, brought from Wales by Edward I.; and the skull of St Benedict, presented by Edward III.

The golden coronet of Llewellyn, the last Welsh Prince, was placed near the shrine by Alfonso, third son of Edward I., and it was here that Edward I. brought the Stone of Scone when he returned from his Scottish wars.

The fifteenth century screen which closes the chapel on the western side, although in no way connected with the shrine itself, may yet be fitly

described here, as the sculptures which form the frieze represent scenes from the Confessor's life, and illustrate better than any words the hold that Edward's memory had over the imagination of the people.

The subjects are as follows, beginning from the south end :—

1. The nobles swearing fealty to Queen Emma in the name of her unborn son.

2. The birth of Edward at Islip, in Oxfordshire.

3. Edward's coronation. The archbishops of York and Canterbury stand on either side of the king.

4. The abolition of the Danegelt, or tax imposed on the country by Ethelred, to bribe the Danes to leave England.

Edward the Confessor had a vision in which he saw a demon dancing on the casks which contained the treasure, and remitted the tax in consequence.

5. A scullion, thinking the king is asleep, steals money from his treasure-chest. Edward warns him to escape before Hugolin, the Chamberlain, returns.

The story says that when Hugolin came into the king's room he discovered the theft, and asked the king whether he had not seen the thief. "Hugolin, no," the king answers, "it was a poor needy one; he has more need of it than we; enough treasure hath King Edward."

The king goes on to tell how the thief had

come three times for booty, and at the third time, "I say to him, Be off, wretch; what you have already taken, keep in peace. By me you shall not be discovered; Hugo is coming, be well assured; so far I know him, so may God guard me, he will not leave you even one halfpenny, if he comes."

6. This represents the miraculous appearance of our Lord to Edward at the mass, to which story allusion has already been made.

7. The story here depicted is quaintly told by Fabyan, thus: "he (the king) beyng at masse in ye churche of Westmynster upon a Whytsondaye, in the tyme of the lenacion (elevation) of ye Sacrement, he laught; whereof the lordes beyng about hym mervayled greatly, and after frayned (asked) hym of the cause; whereunto he answered and said, that the Danys and the Norwayes of one assent were prepared to have comen into this lande, and here to have taken prayes. But as the Kynge of Danys shulde have entred his shyp, he fylle into the see and was drowned; soo that I trust in my dayes they shal not, nor none other strangers make any warre in this lande."

8. The quarrel between Harold and Tosti, sons of Earl Godwin, and brothers-in-law to the king. Edward prophesies their future unhappy fate.

9. Edward sees in a vision that the seven sleepers of Ephesus have turned from their right side to their left, a portent of great disasters.

10. The Confessor meets St John the

Evangelist, who, disguised as a poor pilgrim, asks an alms, "—and the king is in distress because neither gold nor silver he finds at hand. And he reflects, remains silent, looks at his hand, and remembers that on his finger he had a cherished ring, which was large, royal and beautiful. To the poor man he gives it, for the love of St John his dear lord; and he takes it with joy, and gently gives him thanks; and when he was possessed of it, he departed and vanished."

11. The blind are restored to sight by using the water in which the Confessor has washed.

12. Two English pilgrims (said to have come from Ludlow) when travelling in Palestine, meet St John the Evangelist, "an old man white and hoary, brighter than the sun at mid-day." He guides the pilgrims to a hostelry, tells them that he is John the Evangelist, and that he bears a special love to their king. He gives them the ring, and bids them restore it to Edward, adding, "and let King Edward know well, to me he shall come before six months (are over) and since he resembles me, in Paradise shall we be together."

13. The pilgrims give the ring back to the Confessor, and deliver the message.

14. This scene is usually supposed to represent the dedication of the Abbey church in 1065.

We cannot conclude this short description of Edward the Confessor and of his last resting-

place better than by the following words from Dean Stanley's pages, "— the central tomb, round which all those famous names have clustered, contains the ashes of one who, weak and erring as he was, rests his claims of interment here not on any act of power or fame, but only on his artless piety and simple goodness. He, towards whose dust was attracted the fierce Norman, and the proud Plantagenet, and the grasping Tudor, and the fickle Stuart, even the independent Oliver, the Dutch William, and the Hanoverian George, was one whose humble graces are within the reach of every man, woman and child of every time, if we rightly part the immortal substance from the perishable form."

On the north side of the Confessor's shrine stands the beautiful and stately tomb of *Henry III.*—"the king of simple life," as his great contemporary, Dante, calls him—the builder of the church we now see.

Henry died on November 16th, 1272, and on the Feast of St Edmund was "buried magnificently in this church; his body was drest in his Royal Robes, with the Crown upon his Head, and all the Nobility attending."

The body was borne by the Knights Templars, Henry having been the first to introduce that order into England. He was buried temporarily before the High Altar, in the place hallowed by the Confessor's bones, and it was not until 1291 that his remains were moved into the splendid tomb prepared by Edward I.

On that occasion Henry's heart was delivered to the Abbess of Fontevrault, to be taken back to the ancestral home in Anjou, to the Abbey where so many of the Plantagenet line lie buried.

The tomb, Italian in design and workmanship, is of Purbeck marble, richly decorated with gold and glass mosaic, most of which is unhappily much injured. The materials for the mosaic were sent over from Italy, and the tomb, apart from the effigy, seems to have been ready in 1281, as we read that "in this year Edward caused the tomb of his father at Westminster to be greatly honoured with precious stones of jasper which he had brought with him out of France."

The tomb is double, the lower part having in it three small recesses, probably used to hold relics. The second, or upper mosaic tomb, has a large slab of porphyry on each side, and twisted pillars at the corners. Upon this second tomb rests the beautiful effigy of the king, made in gilt bronze by one William Torel, an Englishman. It is not a portrait, but an ideal figure, and represents a sovereign in crown and robes, which were no doubt once adorned with jewels, as there are holes to which such ornaments appear to have been attached.

We stand beside Henry's tomb, and think of the strange mixture of devoutness and extortionate tyranny in his character. Matthew Paris, the old chronicler, says of him: "In proportion as the king was considered to be deficient in

prudence in worldly actions, so was he more distinguished for devotion to the Lord; for it was his custom every day to hear three masses with the notes, and as he wished to hear more, he assiduously attended at the celebration of private masses; and when the priest elevated the body of our Lord, he usually held the hand of the priest and kissed it."

The same chronicler relates the story of the splendid ceremonies with which Henry III. brought the Holy Blood to Westminster in 1247, ceremonies characteristic both of the king himself and of the times in which he lived.

This precious relic, which has already been mentioned, was sent to the king from the Holy Land by the Knights Templars and Hospitallers, and was first brought to St Paul's. Thence, on October 13th (the anniversary of the Confessor's Translation), it was carried with the utmost solemnity to the Abbey by the king himself. Henry had spent the night before in prayer and fasting, and when the day came, he went to St Paul's, and there received the crystal phial containing the Holy Blood "with the greatest honour, reverence, and awe." He carried it "above his head, publicly, going on foot, and wearing a humble dress," and we read that he "carried it with both hands when he came to any rugged or uneven part of the road, but always kept his eyes fixed on heaven, or on the vessel itself. Two assistants supported the king's arms, lest his strength should fail in so great an effort. Finally, he presented and made

an offer of it, as a priceless gift and one that made England illustrious, to God, the Church of St Peter at Westminster, to his beloved Edward, and the holy brethren who at that place minister to God and His saints."

This story illustrates well the profoundly religious side of Henry's character, and forms all the more curious contrast to the accounts of his exactions.

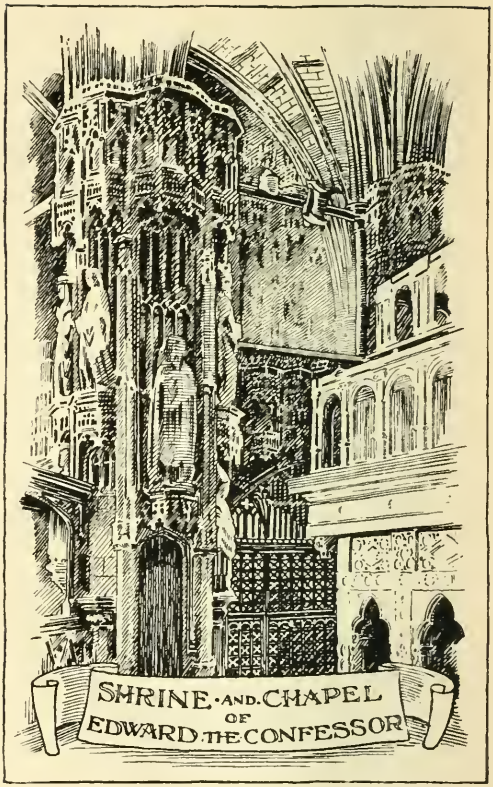
Holinshed calls him "a devout prince, and liberall towards the poore and needy. Yet he wanted not dispraise in some points, namely for that in ordering of things and weightie affairs, he used small consideration. He was also noted to be a great taker of monie by loans, taxes and subsidies."

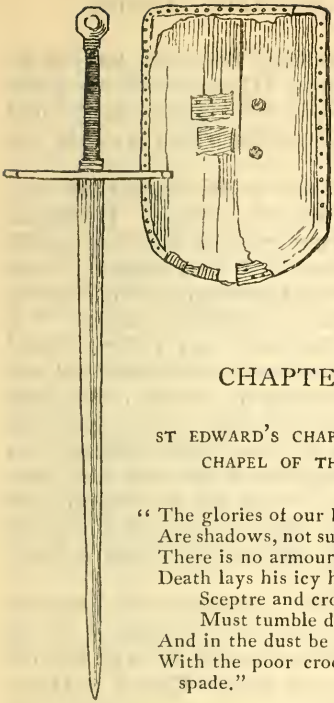
Fuller aptly remarks: "He was a very pious king, Son to a prophane Father (King John); a very poor king, Brother to a most wealthie (Richard, King of the Romans); a very weak king, Father to a most wise Son, Edward the First."

Matthew Paris gives us a description of his personal appearance: "King Henry was of middling stature, and compact of body. The eyelid of one eye hung down, so as to hide some of the dark part of the eyeball. He possessed robust strength, and was inconsiderate in his acts; but as they generally came to fortunate and happy results, many thought that he was designated by the prophet Merlin, when speaking of the lynx, as penetrating everything with his eye."

Such was the third founder of the Abbey,

"Quiet King Henry III., our English Nestor (not for depth of brains, but length of life)"—a man of many faults and weaknesses, but having withal in his character that strain of devoutness and simplicity which has caused posterity to pass a merciful judgment on his errors.


SHRINE · AND · CHAPEL
OF
EDWARD THE CONFESSOR



SHIELD AND STATE SWORD OF EDWARD · I

CHAPTER IV

ST EDWARD'S CHAPEL; OR, THE CHAPEL OF THE KINGS

"The glories of our birth and state
Are shadows, not substantial things;
There is no armour against fate:
Death lays his icy hand on kings.
Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."

IN the Chapel of Edward the Confessor, or Chapel of the Kings, lie six kings and five queens of England.

The tombs of two of these kings, Edward the Confessor and Henry III., have been described in the preceding chapter, and we must now turn our attention to the other monuments.

On the north side of the chapel, between the monument of Henry III. and the screen, stands the tomb of *Edward I.*, the greatest sovereign of the Plantagenet line, famous both as warrior and legislator.

Edward was born at Westminster in 1239, and was named after the Confessor. He reigned from 1272 to 1307, "a right, noble and worthy Prince, to whom God proportioned a most princely presence and personage, as a right worthy seat to entertaine so heroicall a minde." "A worthy prince he was," says Fuller; "fixed in his generation between a weak father and son. . . . Equally fortunate in drawing or sheathing the sword in war and peace; having taught the English loyalty, by them almost forgotten, and the Welsh subjection, which they had never learned before."—"He was so fortunate with his sword at the beginning of his Raign that he awed all his Enemies with his Scabbard before the end thereof."

Edward and his wife Eleanor were the first sovereigns who were jointly crowned in the Abbey, and their coronation in 1273 was the first to take place in the new Church of Henry III.

Edward's devotion to the Abbey is shown by his having continued the building, and by his bringing hither the Stone of Scone and the Scottish Regalia, to be deposited near the shrine of his sainted namesake.

King Edward died at Burgh on the Sands, a little village on the coast of Cumberland, on

July 7th, 1307. His body was brought to Waltham Abbey, where it lay for some fifteen or sixteen weeks beside that of Harold the Saxon. It was then brought to London, by order of Parliament, and rested in the churches of Holy Trinity, St Paul's, and the Friars Minors successively, "and after with great solempnytie conueyed unto Westmynster, and there buryed in the Chapell of Seynt Edwarde, in a playne tombe of marble at ye hed of his fader." The "plain, rough monument" (an extraordinary contrast to those of his father and brother) consists of five slabs of grey marble upon a freestone base, and has the appearance of being unfinished. As is well known, Edward had charged his son, Edward II. (1) that he should carry his bones through Scotland until he had brought it into subjection; (2) that he should send his heart to the Holy Land with 140 knights; (3) that he should not recall Piers Gaveston to England. None of these promises were kept, but the tomb may have been left so that it might be easy to open it and move the body at any time.

Fabyan seems to think that the roughness of the tomb is due to neglect on Edward II.'s part, as he says, "Anone as his fader was buryed, and his exequy scantly furnished, he (Edward II.) forgettynge the hyghe and chargeable comaundement of his sayde fader, sent in all haste for his olde compere Pyers de Gauestone."

However this may be, the tomb remains in its plain, rude state. The canopy was broken

down in the riot which took place at Pulteney's funeral in 1764, and the iron grille which protected the tomb on the ambulatory side has also disappeared. On the north side of the monument are the words: "Scotorum Malleus" (Hammer of the Scots) and "Pactum Serva" (Keep Troth), but these inscriptions are obviously of a later date. Whether they are a copy of the ancient inscription or not is uncertain. The "pact" may refer to the promises made and broken by Edward II.

The tomb of Edward I. was opened in 1774, and was found to contain a large Purbeck marble coffin, 6 feet 7 inches long, and 1 foot 4 inches deep. This coffin being opened, the corpse, which was 6 feet 2 inches long, and in wonderful preservation, was seen, "wrapped in a large square mantle of strong, coarse and thick linen cloth, diapered, of dull, pale, yellowish-brown colour, and waxed on its under side." The head and face were covered with a sudarium or face-cloth of crimson sarcenet. The body was dressed, first in a very closely fitting cere-cloth, then in a red silk-damask dalmatic, and over that, a white silk tissue stole, richly jewelled and embroidered. Above all, was the royal mantle or pall, of rich crimson satin, fastened on the left shoulder with a magnificent fibula of some gilt metal. A piece of rich cloth of gold was laid over the lower part of the body. In his right hand the king held the sceptre with the cross, made of copper gilt; in his left, the rod or sceptre with the dove. On the head

was a gilt crown. The extraordinary preservation of the body was doubtless due to the care with which the cere-cloths had been kept renewed until the time of Henry IV., when the renewal appears to have been discontinued.

The tomb was securely closed with cement in the presence of the spectators, who were, probably, the last who will ever gaze on the great sovereign.

On the other side of Henry III.'s tomb lies his daughter-in-law, Eleanor of Castile, married to Edward I. in 1254. She was a constant and devoted companion to her husband throughout all their married life, and even insisted on going with him to the Crusade, saying that "nothing ought to part those whom God has joined, and the way to heaven is as near from Palestine as from England."

Tradition says that she saved her husband's life by sucking the poison from a wound he received from the dagger of an assassin in the Holy Land. "She was a godlie and modest princesse, full of pitie, and one that shewed much favour to the English nation, readie to releeve everie mans greefe that susteined wrong, and to make them friends that were at discord, so farre as in her laie" (Holinshed).

Eleanor died of a slow fever at Hardby, near Lincoln, "Upon St Andrew's even, 1290," "the king being then on his waie towards the borders of Scotland: but having now lost the iewell which he most esteemed, he returned towards London to accompanie the Corps unto

Westminster, where it was buried in St Edward's Chapell, at the feet of King Henrie the third." The story of that funeral procession is well known. A cross marked each place where the queen's body rested on its last journey, but of these crosses only three remain, namely, at Northampton, Geddington, and Waltham. It is remarked that the idea of thus erecting crosses might have been suggested to Edward I.'s mind by the funeral ceremonies of St Louis of France, who was Eleanor's kinsman, and Edward's uncle by marriage.

Three tombs were erected over the queen's remains—one at Lincoln, which perished in the Civil Wars; one at Blackfriars (where her heart was buried), which was destroyed at the dissolution of the monasteries; and the one still remaining at Westminster.

The funeral rites were performed with great magnificence, the Bishop of Lincoln presiding, owing to a dispute between the Abbot of Westminster and the Archbishop of Canterbury, who thus could not meet. Provision was made for splendid commemoration, and Fabyan tells us that "she hathe ii wexe tapers brennynge upon her tumbe, both daye and nyght, so hath cotyñued syne the day of her burying to this present daye."

Eleanor's beautiful tomb is of Purbeck marble, and of a purely Gothic and English design. On the sides are panels enclosing the arms of England, Castile and Leon, and Ponthien, while on the lower part of the tomb, on the ambulatory side,

are traces of a painting by "Master Walter of Durham," supposed to represent one of the apocryphal miracles of the Virgin. Upon the marble tomb rests the exquisite ideal effigy in gilt bronze, the work of William Torel, the same English artist who designed the effigy of Henry III. The queen wears her crown, and is robed in two long dresses and a cloak, the string of which is held in her left hand. Numerous small holes in the crown and round the borders of the garments show that some kind of ornament has been attached.

The monument is protected on the ambulatory side by a very fine grille of wrought iron, the work of an English smith, one "Master Thomas de Leghtone" (Leighton Buzzard), and round the copper verge is a Norman-French inscription, "Ici gist Alianor jadis Reyne de Engletere femme al Rey Edeward, Fiz le Rey Henri, e fylle al Rey de Espagne e Contasse de Puntiff, del alme de li Dieu pur sa pité eyt merci. Amen."

The eastern end of the Chapel, where the altar of relics once stood, is now occupied by the Chantry Chapel of *Henry V.*, built by his son, Henry VI. Henry V., we are told, "directs in his will that over his body be made a high place to be ascended by steps at one end of his tomb, and descended in like manner at the other end, in which place the relics were to be placed, and an altar founded. To this altar, called the Altar of the Annunciation, the king bequeaths plate and vestments, and orders that it

shall be served by three monks of the Abbey Church, who shall say three masses daily." A sum of money was bequeathed for the support of the Chantry, and for the due celebration of the king's anniversary.

Beneath the arch formed by this beautiful Chantry, which was built according to his directions, lies Harry of Monmouth, the victor of Agincourt, "a prince whome all men loved, and of none disdained, a capteine against whome fortune never frowned, nor mischance once spurned; . . . of courage invincible, of purpose immutable, so wise-hardie alwaies, as feare was banisht from him. . . . For bountifulness and liberalitie no man more free, gentle and franke, in bestowing rewards to all persons according to their deserts; for his saieng was, that he never desired monie to keepe, but to give and spend."

Dean Stanley points out that "Henry V. cherished a peculiar veneration for the Abbey, which had been the scene of that great transformation, from a wild licentious youth to a steady, determined man, to an austere champion of orthodoxy, to the greatest soldier of the age, 'Hostium victor et sui.'"

Henry died at Vincennes in his thirty-fourth year, and his embalmed body rested for a time in Rouen cathedral. Thence it was brought, with the most magnificent of funeral processions, to Calais, Dover, and London. The corpse was placed in an open chariot drawn by four horses, "and above his Corps was his Figure made of boyled Hides or Leather, representing

his Person, and painted to the Life; upon whose Head was set an Imperial Diadem of gold and precious Stones; on his Body, a purple Robe furred with Ermine; in his right Hand he had a Sceptre Royal, and in his left a Ball of Gold with a Cross fixed thereon" (Sandford).

This mention of the effigy is of special interest, as it marks the first occasion on which an effigy was carried at a royal funeral in place of the embalmed body of the sovereign. James, King of Scotland, acted as chief mourner, and Katherine de Valois, the widowed queen, followed at the distance of a league. Round the car were a hundred men in white, carrying torches, and there was a procession of clergy, who chanted as they went.

The body was met at Dover by bishops and other great ecclesiastics, funeral services being held at each stage of the journey between Dover and London. On reaching London, the body was laid in state in St Paul's Cathedral, where the first great obsequies were celebrated. It was then brought with much pomp to the Abbey, and there it was solemnly interred. "He was interred with such solemne ceremonies, mourning of lords, praier of priests, and such lamenting of commons, as never before then the lyke was seene in England." The king's three chargers were led up the Nave behind the effigy, and the banners were borne by nobles.

Katherine de Valois erected the monument of Purbeck marble we now see, "whereon was plac'd his Statue of Heart of Oak; on which

was a Head of Silver, and likewise his Sceptre and other Regalia." But we learn that about the latter part of Henry VIII.'s reign, the head of massive silver, together with the plates of silver which covered the whole figure "became the Prey of pilfering, avaricious and sacrilegious Hands, so that the headless trunk is all that remains."

Addison, in the *Spectator*, describes the indignation of Sir Roger de Coverley at the sight of Henry V.'s mutilated effigy. "Some Whig, I'll warrant you," says Sir Roger; "you ought to lock up your kings better; they will carry off the body too, if you don't take care."

At the western end of the tomb are fifteenth century gates in iron-work, made by a London smith, Roger Johnson.

The Chantry Chapel cuts ruthlessly into the tombs of Eleanor and Philippa on either side, but is a beautiful work in itself. Among the statues on the towers are figures of two kings, each carrying a church in his left hand, and evidently meant for the Confessor and Henry III. Above the altar are the figures of St George and St Denis, the patron saints of England and France, two female saints, and two kings, probably the Confessor and St Edmund.

The sculptures facing the north and south Ambulatories are thought to represent Henry's two coronations, in England and in France. Among the sculptured devices are the swans and antelopes of the De Bohuns, and Henry's

special badge, the cresset light. This cresset light is supposed to indicate Henry's good qualities, once obscured by youthful follies, but in later years shining like a beacon or cresset, "which is no ordinary light."

On a wooden bar above the Chantry hung the shield, saddle and helmet of Henry V., placed there "after the example of the like personal accoutrements of the Black Prince at Canterbury." Truth, alas, compels us to admit that the helmet is not "that very casque that did affright the air at Agincourt," but a tilting helmet purchased for the funeral. Still, the shield, saddle and helmet remain, in their faded glory, to speak to all beholders of a king "that both lived and died a paterne in princehood, a load-starre in honour, a mirrour of magnificence."

Beneath the ancient altar-slab in the Chantry Chapel of Henry V. lies his wife, *Katherine de Valois*, daughter of Charles VI. of France, married to Henry V. at Troyes in 1415, died 1437.

After the death of Henry V., Katherine married Owen Tudor, a Welsh gentleman who claimed descent from Cadwallader, and was celebrated for the beauty of his person. Her eldest son, Edmund Tudor Earl of Richmond, married Margaret Beaufort, and was the father of Henry VII.

Katherine died at Bermondsey Abbey, and was buried at Westminster in Henry III.'s Lady Chapel. When this building was pulled down to

make room for Henry VII.'s new Lady Chapel, the queen's remains were removed, and placed beside Henry V.'s tomb in a coffin of loose boards, where it remained for more than two hundred years. Dart, writing in the eighteenth century, says that her body "has ever since continued to be seen, the Bones being firmly united, and thinly cloth'd with Flesh, like scrapings of tann'd leather; a view fit to represent to us the end of Beauty, Greatness, and what else sublunary things we boast."

Pepys, in his diary, tells us how he saw, "by particular favour, the body of Queen Katherine de Valois, and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting upon it that I did kiss a Queene, and that this was my birthday, thirty-six years old, that I did kiss a Queene."

In 1776 the body was placed in the Villiers Vault in St Nicholas's Chapel, and in 1878 removed to its present resting-place, with the sanction of Queen Victoria.

On the southern side, next to Henry V.'s Chantry, is the tomb of "the most courteous, noble and liberal queen that ever reigned in our time, the lady *Philippa of Hainault*, queen of England and of Ireland," wife of Edward III., married and crowned in 1327-8, died 1369. "She was a woman of great honour and virtue, and a firm friend to England:—strenuously asserting her husband's right to France, notwithstanding her close alliance with that crown." All will remember the story of Queen Philippa's

intercession for the burgesses of Calais, who had been condemned to death by Edward III.

Froissart tells us that when Philippa felt her end approaching, she sent for the king, and holding his right hand in hers, she made three last requests, of which the third was as follows: "I entreat that, when it shall please God to call you hence, you will not choose any other sepulchre than mine, and that you will lie by my side in the cloisters at Westminster."—"Soon after," the chronicler adds, "the good lady made the sign of the cross on her breast, and having recommended to God the king and her youngest son Thomas, who was present, gave up her spirit, which, I firmly believe, was caught by the holy angels and carried to the glory of Heaven; for she had never done anything, by thought or deed, that could endanger her losing it."

Philippa has "a curious neat black marble tomb, with her image thereon in polished alabaster," as Keepe describes it, and he adds that "round about the Pedestal are thirty sweetly carved niches, wherein had been placed as many images," but the images and most of the tabernacle work have disappeared. The small portion of the tabernacle work yet remaining was replaced in 1857 by Sir Gilbert Scott, who found some part of it in a museum, and some built into Henry V.'s Chantry. The alabaster effigy, with its quaint head-dress, is a portrait, the earliest portrait effigy in the Abbey. The images which once filled the niches represented the great personages to whom Philippa was related, among

them being Edward III., Edward the Black Prince, William of Hainault (Philippa's father), and the kings of Navarre, Bohemia, Sicily and Spain.

The tomb is of Flemish design, the work of a Flemish artist, Hawkin de Liège; the king, we hear, was at "vast expence" in erecting this once gorgeous monument, which was once adorned with no less than seventy figures. There is a wooden canopy above the tomb, and it was formerly protected by an iron grille bought by Edward III. for £40, from "the keeper of the old works" at St Paul's, where it once covered the tomb of the "venerable Father Michael, once Bishop of London."

Next to Philippa, according to her dying request, lies her husband, *Edward III.* He was born in 1312, and reigned from 1327-8 to 1377, "a prince no less successful than valiant; like an amphibion, he was equally active on water and land. Witness his naval victory nigh Sluys, and land conquest at Crécy, Poictiers, and elsewhere." "He conquered both before his face and behind his back, whence he came and whither he went, north and south, one in his person, the other in his substitutes in his absence." "A Prince who loved justice, order, and his people, the supreme virtues of a Soveraigne." It was in right of his mother Isabel, daughter of Philip the Fair, that Edward claimed the throne of France, and began that "Hundred Years' War" between France and England, which ended in the English

being driven out of nearly all their French possessions in 1453.

Edward III. died at Sheen, deserted by his favourites and attendants, robbed in his last moments of the very rings off his fingers. One priest only was present to minister to the dying king.

The tomb, which is very fine, is of Purbeck marble, with effigy, statuettes, and coats of arms in gilt bronze, the shields being coloured by means of enamel. Round the base, on the ambulatory side, are quatrefoils, with emblazoned shields in the centre. Round the tomb itself are twelve niches once filled with gilt-bronze figures of Edward's children. Six of these figures still remain, namely, those of Edward the Black Prince, Joan de la Tour, Lionel Duke of Clarence, Edmund of Langley Duke of York, Mary of Brittany, and William of Hatfield. The face of the effigy is supposed to have been modelled from a cast taken after death. Over the tomb is a fine wooden canopy, and round the verge a rhyming inscription in Latin.

The circle of royal tombs round the Confessor's shrine is completed on the south side by the large altar-tomb of Richard II. and his first wife, Anne of Bohemia.

Richard II., "of Bordeaux," as he was called, was the son of Edward the Black Prince and Joan, "The Fair Maid of Kent." He was born in 1366, and reigned 1377 to 1399.

Anne of Bohemia, the "good Queen Anne," was the daughter of the Emperor Charles IV., and sister of the "good King Wenceslaus." She was married to Richard in the Abbey in 1382 and died in 1394.

Richard II. had a special love for Westminster; he "esteemed Edward the Confessor as his Patron, and wore his arms." He and the Queen used to attend service in state on St Edward's Day, and the picture of Richard which now hangs in the Sacrarium is supposed to represent him as he appeared in the Abbey on these occasions, in royal robes with crown and sceptre. Richard II. built the great North entrance to the Abbey known as Solomon's Porch, and he also partly rebuilt Westminster Hall.

The tomb was erected by Richard himself over the remains of his wife Anne, who died at Sheen, "to the great greefe of hir husband King Richard, who loved hir intirely. The king took such a conceit with the house of Shene, where she departed this life, that he caused the buildings to be thrown down and defaced."

Anne's funeral was very magnificent; "the illumination was so great on the day of the ceremony that nothing was ever seen like to it before, not at the burial of the good Queen Philippa or any other," so Froissart tells us. The tomb, with its marble and metal-work, cost about £10,000 in our modern money.

Richard II. intended to be laid in the same

tomb, and directed that his effigy should represent him holding the Queen's right hand in his, but some time elapsed between his own tragic death and his burial beside his beloved wife. Richard was deposed by his cousin, Henry of Lancaster, and is generally supposed to have been murdered at Pontefract by a knight named Sir Piers of Exton, who, "with viii other in his companye, fell upon the sayde Richarde late kynge, and hym myserably in his chaumbre slewe." The body, covered with lead all but the face, lay at St Paul's for three days, and was then buried at Langley. In 1413 —possibly in obedience to Henry IV.'s dying instructions — Henry V. commanded that the body of Richard should be brought to Westminster, and there buried with great solemnity. Henry V. "provyded that iiii tapers shoulde brenne daye and night about his grave whyle the world endureth," and directed that dirges and requiems should be said.

The gilded effigies are evidently portraits, although Richard's does not recall much of the "surpassing beauty" for which he was famed. The robes of the king and queen are stamped all over with badges and patterns, and among these devices will be seen the white hart, the sun rising through the clouds at Crécy, the eagles of the empire, the lions of Bohemia, and, round the cape of the king's mantle the broom-cods of the Plantagenets. The statuettes and enamelled coats of arms which once adorned the tomb have long ago disappeared. A wooden

canopy covers the tomb, and is decorated on the inner side with paintings, representing the Trinity, the coronation of the Virgin, and Queen Anne's coat of arms. Round the edge of the tomb there is a rhyming inscription in Latin, as on the tomb of Edward III.

The little monument in black Lydian marble close to the tomb of Henry III. is that of *Elizabeth Tudor*, daughter of Henry VII., who died in 1495, aged three years and two months. She died at Eltham, and her funeral was celebrated in the Abbey with great pomp. The tomb has lost the gilt effigy and inscriptions which once adorned it.

A very similar tomb in grey marble stands at the head of Edward III.'s monument. It is that of *Margaret of York*, sixth daughter of Edward IV., who died in 1472, aged nine months. This little tomb, which has also lost its brass effigy and inscriptions, is supposed to have been moved from some other part of the church, possibly from Henry III.'s Lady Chapel.

Close to Queen Philippa's grave lies her youngest son, *Thomas of Woodstock, Duke of Gloucester*, who died in 1397. He became Constable of England in right of his wife, Eleanor, co-heiress of Humphrey de Bohun. Thomas was at first the adviser of his unstable nephew Richard II., but fell into disgrace, although "only guilty of ill-tempered Loyalty . . . and presuming on the old maxim: 'an Uncle is in the place of a Father.'

He observed the king too nearly, and checked him too sharply; whereupon he was conveyed to Calais, and there strangled" (or, rather, smothered).

Richard II. perpetrated this shameful murder under pretext that his uncle was conspiring against the crown. Thomas was first buried at Plessy in Essex, where he had founded "a fair Colledge," and was afterwards translated to Westminster. The fine brass which once covered his tomb-stone has disappeared.

On the north side of the Confessor's shrine lies his wife, *Queen Editha*, daughter of Earl Godwin, sister of Harold and Tosti. She died in 1075, and it seems that she was first buried in the same tomb with her husband, and afterwards moved to her present resting-place.

The sweetness and gentleness of her character was so great a contrast to her warlike father, that it caused the old writers to say of her: "As comes the rose from the thorn, came Edith from Godwin." We are told that "her breast was a storehouse of all liberal sciences," and great stress is laid on her proficiency in needlework. In this accomplishment, we are assured, "she had no equal as far as Constantinople." The Abbot of Croyland says that she was "of remarkable beauty, extremely well-versed in literature, a maiden of exemplary purity of life and manners, and of most holy humility." He adds that often, as he met her on his way back from school, she would question him about his studies and his verses, after which, she would present him with

three or four pieces of money, and send him to the royal larder to refresh himself.

On the south side of the shrine lies the "*Good Queen Maud*," wife of Henry I., daughter of Malcolm III., King of Scotland, and Margaret, the great-niece of the Confessor. Queen Maud changed her Saxon name of Editha for the Norman name of Maud, in order to please her Norman subjects, and her marriage with Henry I. did much to reconcile the Norman and Saxon races. We are told that "she was famed for her humility, piety and charity, and all vertuous dispositions, far from the ordinary, either vices, or imbecillities, of her sex." Another writer tells us that "she went every day in the Lent time to this Church, bare-foot and bare-leg'd, wearing a garment of haire; she would wash and kiss the feet of the poorest people, and give them bountifull Almes." "Her virtues were so great, that an entire day would not suffice to recount them."

Near the tomb of Edward I. is a large slab with a brass in fairly good preservation, commemorating *John of Waltham, Bishop of Salisbury*, who died in 1395. John of Waltham was a great friend of Richard II., who made him Master of the Rolls, Keeper of the Great Seal, and Lord Treasurer. "Richard II. had such an affection for him, that, dying in his office, he caused him to be buried (though many muttered thereat) amongst the kings, and next to King Edward the First, at Westminster.' John of Waltham is the only person buried in

this chapel who is not of royal birth. The bishop is represented on the brass wearing his Mass vestments and holding his pastoral staff.

In or near the shrine of the Confessor was kept, for long years, a golden cup containing the heart of *Henry d'Almayne*, son of Richard King of the Romans, and nephew of Henry III., who was murdered by the sons of Simon de Montfort in the cathedral of Viterbo in 1271.

To the tragic story of this prince's death we owe the one allusion to the Abbey made by Dante in the Divine Comedy.

Henry d'Almayne, with his cousins Edward I. and Edmund Crouchback, was returning from the Crusade, and came with them to Viterbo, where the kings of France and Sicily, together with the cardinals, were met to elect a pope. The old Florentine chronicler, Villani, tells us that "Henry being in a church at Mass, at the hour when the sacrifice of the body of Christ was being celebrated, Guy, Count of Montfort . . . stabbed and slew with his own hand the said Henry, in revenge for Count Simon de Montfort, his father, slain, through his own fault, by the King of England." Guy de Montfort, "was not content with having done the said murder," but being reminded that his father had been dragged by the hair along the ground, "returned to the church, and took Henry by the hair, and dead as he was, he dragged him vilely from the church."

Guy de Montfort was afterwards excommunicated for this deed, and Dante sees him in a corner apart from the other sinners, in that awful river of blood where the violent are punished, and says of him—

> "—— He cleft asunder in God's bosom
> The heart that still upon the Thames is honoured,"
> (*Inf.* xii. 119-20.)

the blow having been struck during the elevation of the Host, thus adding the sin of sacrilege to that of murder. The body of Henry d'Almayne was interred at the Cistercian Monastery of Hayles. The golden cup which held the heart was placed, most probably, in the hand of a statue near the shrine.

The Coronation Chairs and Stone of Scone

In front of the fifteenth century screen described in a former chapter stand the Coronation Chairs. The chair on the left as we face the screen is that made by order of Edward I. to enclose the Stone of Scone. The chair is of oak, and some few faint traces of its gorgeous decoration yet remain. It appears to have been richly adorned with colour, gilding, and glass mosaic. The lower part, which contains the famous Stone, is formed of open quatrefoils which once enclosed shields.

The legendary story of the celebrated Stone of Scone tells us that it is the stony pillow on which Jacob rested his head at Bethel, when he saw in a vision the ladder set up between

earth and heaven. From Bethel this Stone was carried into Egypt by the patriarchs; from Egypt it was taken to Spain by Gathelus the Greek, son of Cecrops the builder of Athens. This Gathelus married Scota, the daughter of Pharaoh, and according to an old chronicler, Scotland is named from this same Scota. Gathelus, being alarmed at the judgments pronounced against Egypt by Moses, fled to Spain, and took with him the Stone of Bethel, upon which he sat as he administered justice to his people. In later times a king named Milo the Scot reigned in Spain. One of his sons, named Simon Brech, was sent to invade Ireland and subdue it. It is he who is said to have taken the famous Stone to Ireland, where it was placed on the sacred hill of Tara, and received the name of "Lia Fail," or the "Stone of Destiny." If a true king sat upon it at his coronation, the Stone made a noise like thunder. If the king-elect were a pretender, the Stone was silent. Some antiquaries maintain that the real Stone still rests on "Tara's Hill," but others tell us that about 330 B.C., Fergus, the founder of the Scottish Monarchy, carried it across the sea to Dunstaffnage. From Dunstaffnage it is said to have been removed for a time to Iona, and thence, in A.D. 850, it was brought by Kenneth II. to Scone, where it was enclosed in a wooden chair. From the time of the coronation of Malcolm IV. at Scone in 1154, all the succeeding kings of Scotland were crowned on the Stone until the time of John Baliol. Edward

I. is said to have been crowned King of Scotland on the sacred Stone of Scone after he had defeated Baliol at Dunbar in 1296. Whether this was so or not, Edward carried off the Stone and the Scottish regalia, and placed them near the Confessor's shrine (1297).

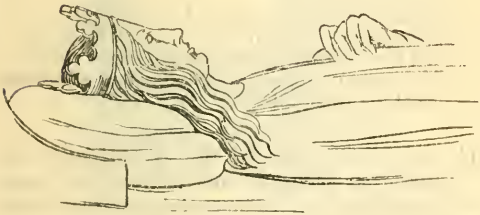
The Scots made several attempts to reclaim the Stone, and Edward III. actually consented to restore it to them; but though the regalia was sent back, the people of London would not hear of the Stone being allowed "to depart from themselves."

In this Chair, and on this Stone, all the sovereigns of England have been crowned from Edward II. downwards. It was even taken into Westminster Hall for the inauguration of Cromwell as Lord Protector, that being the only time it has been moved out of the church. The second chair, that on the right, was made for the coronation of William and Mary, who were crowned as joint sovereigns.

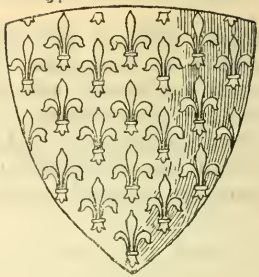
The Sword and Shield of State

Between the chairs, resting against the stone screen, are the State Sword and Shield of Edward III., said to have been carried before him in France. The sword, which is 7 feet long, and weighs 18 lbs., is described by Dryden as "the monumental sword that conquer'd France." It was on the occasion of Edward III.'s coronation that the sword and shield of state were first carried before the sovereign.

The *Spectator* tells us that "Sir Roger de Coverley laid his hand upon Edward the Third's sword, and leaning upon the pommel of it, gave us the whole history of the Black Prince; concluding, that in Sir Richard Baker's opinion Edward the Third was one of the greatest princes that ever sat upon the English throne."



ELEANOR OF CASTILE



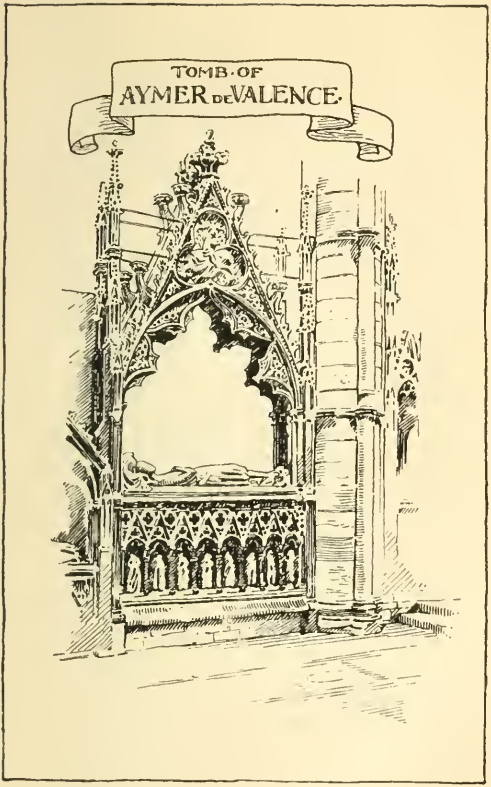
CHAPTER V

THE SACRARIUM AND CHOIR

"How reverend is the face of this tall pile,
Whose ancient pillars rear their marble heads,
To bear aloft its arch'd and ponderous roof,
By its own weight made steadfast and immovable
Looking tranquillity!"

IF any visitor, entering the Abbey, wishes to obtain an adequate impression of its beauty and significance, he cannot do better than make his way to the great crossing of the Choir and Transepts, take his stand on the altar-steps, and then look round him.

The finest and most interesting view of the church is to be had from this place, for not only do the beautiful cruciform shape of the building, and the exquisite details of the architecture show here to the best advantage, but the memorials of the famous dead, as seen on either side, irresist-


TOMB·OF
AYMER DE VALENCE·

ibly recall the thought of the "great cloud of witnesses" by which we are compassed about.

Turning eastwards, and looking towards the apse, the reredos, the splendid pavement, and beautiful tombs in the sanctuary (usually, but incorrectly, called "the Sacrarium") may be studied.

It will be remembered that here, before the altar, the coronations of our sovereigns have taken place, from the coronation of William the Conqueror to that of Queen Victoria. On these occasions the Coronation Chair is brought out from the Confessor's Chapel, and placed in the Sacrarium. At the end of the ceremony, the sovereign, seated on a raised throne under the Lantern, receives the homage of the peers.

Speaking of the coronation of Queen Victoria, Dean Stanley says: "With this fairy vision ends for us the series of the most continuous succession of events that the Abbey has witnessed. None such belongs to any other building in the world. The coronations of the kings of France at Reims, and of the popes in the Basilica of the Vatican, most nearly approach it. But Reims is now deserted, and the present Church of St Peter is by five centuries more modern than the Abbey. The Westminster coronations are thus the outward expression of the grandeur of the English monarchy. . . . They reflect the various proportions in which its elective and its hereditary character have counterbalanced each other. They contain, on the one hand,

in the Recognition, the Enthronization, and the Oath, the utterances of the 'fierce democracy' of the people of England. They contain, on the other hand, in the Unction, the Crown, and the Fatal Stone, in the sanction of the prelates and the homage of the nobles, the primitive regard for sacred places, sacred relics, consecrated persons, and heaven-descended right, lingering on through all the counteracting tendencies of change and time."

The Sacrarium was formerly hung with cloth of arras, or tapestry, representing scenes from the Life of the Confessor. In the time of Queen Anne this was replaced by a wooden wainscotting, which completely hid the tombs from view. Queen Anne also gave permission for an altar-piece or reredos by Inigo Jones to be brought from Hampton Court, and erected here. This reredos was in its turn removed in 1824, to make way for a terra-cotta screen by Bernasconi.

The present reredos and altar were erected in 1867, after a design by Sir Gilbert Scott. The statues on the reredos are the work of Mr Armstead, and the central mosaic, representing the Last Supper, was executed by Salviati.

The four larger statues represent (beginning from the north side)—

1. Moses, the Lawgiver; placed nearest to Statesmen's Corner;
2. St Peter, the patron-saint of Westminster;
3. St Paul;

4. David, the Poet and Psalmist of Israel, placed next to Poet's Corner.

The smaller statues in the upper tier represent the four Evangelists; those in the lower tier the four greater Prophets. The frieze above the mosaic represents scenes from the life of our Lord.

The pavement within the altar-rails is very interesting, and is considered to be a fine specimen of the Italian mosaic known as "Opus Alexandrinum. The design represents either the probable duration of the world, or the *primum mobile*, according to the Ptolemaic system. The materials for the mosaic (chiefly porphyry and serpentine) were brought from Rome by Abbot Richard de Ware, and the pavement was laid down by Italian workmen about the year 1268. Speaking of Abbot Ware, Fuller says: "This Richard going to Rome, brought thence certain workmen and rich Purphury . . . by whom and whereof he made the rare Pavement to be seen at Westminster, before the Communion Table, containing the Discourse of the whole World, which is at this day (seventeenth century) most beautiful; a thing of that singularity, curiousnesse and rareness, that England hath not the like again."

Abbot Ware, who died in 1284, lies buried beneath the pavement. Within the altar-rails are also buried Abbot Wenlock (d. 1308), Abbot Kydyngton (d. 1315), and Abbot Henley, (d. 1344).

On the northern side of the Sacrarium are three of the finest tombs in the Abbey. It will

be observed that they are all much on the same plan, and it is thought probable that they are all the work of one artist. The general design was no doubt suggested by the hearse and surrounding tapers as they appeared at the funeral ceremonies, the small figures round the basement representing the mourners. All three tombs were once richly adorned with colour and gilding, the two later ones having been also decorated with glass enamel.

The tomb nearest the altar is that of *Edmund Crouchback, Earl of Lancaster*, second son of Henry III., and founder of the famous House of Lancaster. His surname of "Crouchback" is said by some to have been given him on account of a deformity, but it is more probably an allusion to the cross or "crouch" he wore as a Crusader. This prince, when only eight years old, was nominally invested with the kingdoms of Sicily and Apulia by Pope Innocent IV., who "sent a Ring by one of his Bishops in order to invest this Edmund with those Dominions." The only result of this empty honour was that the nation was "obligated" for the payment of a vast sum in marks of silver, extorted by Henry III. in order to support his son's claim, and satisfy the papal demands.

Edmund was created Earl of Leicester and Seneschal of England on the death of Simon de Montfort. He accompanied his brother, Edward I. on his expedition to the Holy Land, to join in the Last Crusade, and the painting which once adorned the north side of the tomb is

thought to have represented this crusading party. Edmund married for his first wife, Aveline, daughter of the Earl of Albemarle, whose monument will be described below. His second wife was Blanche, Queen of Navarre. After their marriage they lived for a time at Provins, whence they brought the red roses which afterwards became the badge of the House of Lancaster. These roses are said to have been originally planted at Provins by Crusaders from the east. They are very commonly, but wrongly, called "Provence roses."

The monument consists of a fine altar-tomb, over which rises a triple canopy, richly sculptured, but sadly injured by the preparations for coronations, preparations which have wrought sad havoc among the Abbey monuments in times past. The beautiful effigy represents Edmund in chain-armour, his hands being folded in prayer. Two angels support the upper pillow. On either side of the tomb are ten trefoiled niches, which contain small, crowned figures.

The trefoil in the pediment encloses a small equestrian figure of the Earl, who is represented armed at all points.

The central tomb is that of *Aymer*, or *Audomar de Valence*, *Earl of Pembroke*, son of William de Valence, and nephew of Henry III.

Aymer de Valence distinguished himself in the Scottish wars of Edward I. and Edward II., and fought at Bannockburn. It was he who took Nigel Bruce (brother of Robert

Bruce) prisoner at the Castle of Kentire, and hanged him, thereby earning an unenviable fame. Aymer afterwards took a prominent part in the punishment of Piers Gaveston, the unworthy favourite of Edward II. In 1321 he helped Edward II. to defeat the confederate Barons at Pontefract, and was one of the judges who condemned their leader, Thomas, Earl of Lancaster, to death.

This Earl of Lancaster, who was the son of Edmund Crouchback, was venerated almost as a saint by the people, and it was generally believed that the part which Aymer de Valence took in this cruel sentence was the means of hastening his own end, for we are told that shortly after, when he accompanied Queen Isabel, wife of Edward II., into France, he was "sodenly murdered by the vengeance of God, for he consented to the death of St Thomas."

Aymer is described as "a tall, pale man; hence the reflection made on him by Gaveston, who floutingly call'd him 'Joseph the Jew.'"

The tomb is very beautiful both in design and execution, and closely resembles that of Edmund Crouchback. Here again, however, the figures and sculptures are sadly mutilated. Round the base of the tomb are small statues of various kinsmen of the Earl. The fine effigy represents him in full armour; at the head are two angels, who support the soul of the departed, represented as a small figure enveloped in a mantle; at the feet is a lion couchant. On

the canopy above is sculptured the figure of the Earl, again in full armour; he rides his war-horse.

This, one of the finest monuments in the Abbey, was actually in danger of being removed to make room for that of General Wolfe. The Abbey, no doubt, owes the preservation of Aymer's tomb to the protest of Horace Walpole, who begged, that if it were removed, he might be allowed to "erect and preserve it at Strawberry Hill." The Dean, Dr Zachary Pearce, had supposed that Aymer de Valence was one of the Knights Templar, "a very wicked set of people," and had consented, partly on that ground, to the removal of the monument. But on discovering that the "hight Aymer" was not a Templar, he allowed the tomb to remain.

The tomb nearest the altar-rails is that of *Aveline*, daughter of William de Fortibus, Earl of Albemarle, and first wife of Edmund Crouchback, Earl of Lancaster. Aveline was probably the first bride ever married in this church. She was a celebrated beauty and a great heiress, as she inherited, through her mother, the earldoms of Devon and the Isle of Wight. In 1269, Henry III. married her to his second son, and we read that "upon the ix daye of Apryll ensuynge, Sir Edmunde ye kynges other sone, surnamed Crowch Bak, maryed, at Westmynster, the doughter of therle of Aumarle; for solempnyte wherof the kynge kepte there, in the great halle, a great honourable feast, the Sonday following."

Aveline had no children, and died a few years after her marriage. Her estates were inherited by her husband, and this wealth subsequently endowed the House of Lancaster.

This tomb is the simplest of the three, but is considered to be the best example of the severe and beautiful architectural style of that period. The basement is adorned with six niches, each containing a figure, now sadly defaced. The recumbent effigy represents Aveline robed in a long, flowing mantle, the ample folds being admirably arranged. She wears the close, stiff head-dress of the time, consisting of a coif and wimple. Two angels support the head, and at the feet are two dogs biting each other in play. The beautiful pointed canopy, with its trefoiled arch, has been much injured, but still shows faint traces of the original colouring.

On the south side are the fine thirteenth century sedilia (or seats for the clergy), which rest on King Sebert's tomb. The sedilia in old churches are more frequently of stone, but those at Westminster are of wood, and were erected in the reign of Edward I. Little now remains of the former beauty and splendour of these sedilia, but there is enough to show that they were richly sculptured, and elaborately adorned with colour, gilding, and glass mosaic. Two figures are still visible on the panels, and are usually supposed to represent Sebert and Henry III. The figure of an ecclesiastic, of which faint traces can yet be seen on the panel between the two kings, is thought to be Bishop

Mellitus, whose name will be remembered in connection with the beautiful legend of the first consecration of the Abbey by St Peter.

Next to the sedilia, westwards, is the large altar-tomb of Anne of Cleves, fourth wife of Henry VIII. After her divorce from the King, Anne lived quietly in England for sixteen years, and managed to retain the friendship of both her step-daughters Mary and Elizabeth. She appeared at the coronation of Queen Mary, riding in the same state-carriage with the Princess Elizabeth.

The "Lady Anne of Cleves," as she was called, became a Roman Catholic, and died at Chelsea in 1557. She was buried in the Abbey with great ceremony, in the south transept, "at the head of King Sebert," as Fuller says, "in a tomb not yet finished; none other of Henry's wives having any, and this Anne but half a monument."

The monument consists of a stone altar-tomb, with two detached pedestals, and is decorated with the arms of Cleves and Juliers, the initials A. C., and skulls and crossbones,—this last a hideous fashion of so-called decoration of which Anne's tomb is the earliest example in the Abbey.

Near this tomb hangs the well-known portrait of Richard II., the earliest contemporary painting of any English sovereign. "That beautiful picture of a king sighing, crowned in a chaire of estate, at the upper end of the quire in this church, is said to be Richard II., which wit-

nesseth how goodly a creature he was in outward lineaments" (Weever).

This painting, now carefully restored by Richmond, used to hang on the south side of the Choir, over the Lord Chancellor's stall, but having been much injured by the wigs of the successive occupants, it was moved to the Jerusalem Chamber, where it remained for many years. It was placed in its present position by Dean Stanley.

The tapestry which hangs behind the picture was brought here from Westminster School, and was no doubt formerly used in the scenery for the "Westminster Play."

It will be noticed that the "ritual Choir" occupies several bays of the nave, after a fashion adopted in Spanish cathedrals. The large space occupied by the shrine and the Confessor's Chapel probably necessitated this arrangement for the accommodation of the monks when at service.

The present stalls and pews are modern, most of them dating from 1848, when they were erected by Mr Blore, the then Surveyor of the Fabric.

The black and white marble pavement is the gift of the celebrated Dr Busby, Head-master of Westminster School, in the seventeenth century.

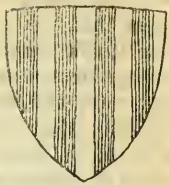
In 1378 the Choir was the scene of a murder which recalls that of Becket in Canterbury cathedral.

Two knights, named Schakell and Hawle,

who had fought under the Black Prince in Spain, had taken prisoner a Spanish Count. The Count returned to Spain for his ransom, leaving his son as a hostage. The ransom did not come, and the young Count remained in captivity, being compelled to perform the duties of a valet. John of Gaunt, who claimed the crown of Castile in right of his wife, demanded the release of this young Spanish nobleman. The knights refused to give him up, and were imprisoned in the Tower by John of Gaunt. They escaped, and fled into sanctuary at Westminster. Thither they were pursued by Alan Boxhall, Constable of the Tower, and by Sir Ralph Ferrers, with fifty armed men. For greater safety the knights took refuge in the Choir itself, where High Mass was being celebrated, but just as the deacon had read the words in the gospel for the day, "if the goodman of the house had known what time the thief would appear," the pursuers burst in. Schakell escaped, but Hawle was assailed as he fled round and round the Choir, and finally fell dead in front of the prior's stall, pierced with twelve wounds. His servant and one of the monks were slain with him. After this violation of sanctuary, the Abbey was closed for four months; the two chief assailants were excommunicated, and Parliament was suspended, lest it should be polluted by sitting within the precincts thus profaned.

FREDERICK II

RAYMOND
CT OF PROVENZ



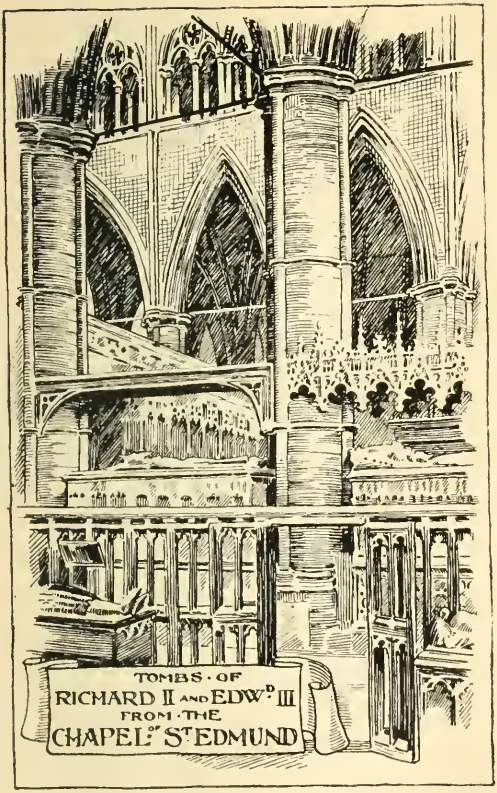
CHAPTER VI

THE SOUTH AMBULATORY AND CHAPELS

"We pass; the path that each man trod
Is dim, or will be dim, with weeds:
What fame is left for human deeds
In endless age? It rests with God."

The Chapel of St Benedict (also called the Dean's Chapel)

ADJOINING the South Transept, just at the entrance to the Ambulatory, is the little Chapel dedicated to St Benedict, founder of the great Order to which the Westminster monks belonged. The Benedictine Order was founded at Monte Cassino in A.D. 529, and the monastery was built, like the traditional church of Lucius at Thorney, on the site of a Temple of Apollo. St Benedict's rule, which directed that manual labour and instruction of the young should be added to the religious exercises of the monks,


TOMBS · OF
RICHARD II AND EDWD III
FROM · THE
CHAPEL OF ST EDMUND

eventually became the model of all western monasticism.

It has already been mentioned that the head of St Benedict was presented to the Abbey as a precious relic by Edward III., who is said to have brought it from the Abbey of Fleury in France.

In the centre of the Chapel is the fine altar-tomb of *Lionel Cranfield, Earl of Middlesex* and Lord High Treasurer in the reign of James I., d. 1645. The monument of the effigies were erected by Anne, his second wife, who is buried beside him, in "the calm haven which he has reached after the stormy passage of his long life."

On the south side is "a monument fixed to the wall, whereon is represented an antient Clergyman kneeling," being the monument of *Dr Gabriel Goodman*, d. 1601, Dean of Westminster for forty years during the reign of Queen Elizabeth. "Goodman was his name, and goodness was his nature," says Fuller, who also mentions that Dean Goodman caused the Bible to be translated into Welsh at his own cost, that he founded a "Schoole-house" and "Almes-house" at Ruthin, his birthplace, and that he "purchased a fair House with Land thereunto at Chiswick in Middlesex" in order that the masters and scholars of Westminster school might go there "in the heat of Summer, or any time of Infection."

It was under Dean Goodman that the Protestant services were finally arranged.

In the place originally occupied by the altar stands the large Elizabethan tomb of *Frances, Countess of Hertford*, daughter-in-law of Protector Somerset, and sister of Lord Howard of Effingham, the Lord High Admiral who repulsed the Spanish Armada.

Abbot Curtlington, d. 1333, the first person buried in this Chapel, lies before the altar. The brass and the inscription have disappeared.

Next to the ambulatory is the tomb of *Simon Langham*, Abbot of Westminster 1349-1362, and who was in turn Lord Treasurer, Lord Chancellor, Bishop of Ely, Archbishop of Canterbury, and Cardinal-Bishop of Præneste.

Langham is described as "one of great capacity, very wise and very eloquent; to which we may add, that he was both by spirit and temper extremely well qualified for business; of a generous nature, of great humanity to those under him, and that he never forgot the place where he had his education, and laid the foundation of his greatness."

Archbishop Langham may be counted among the chief benefactors of the Abbey, for not only did he present gifts of books, plate and vestments during his lifetime, but he also bequeathed to the Abbey a sum equal to about £200,000 of our money for the completion of the fabric.

The king (Edward III.) was much displeased at Langham's acceptance of a cardinal's hat, and the archbishop finally left England and went to the papal court. He died at Avignon in 1376, and was first buried in the Carthusian

church near that place. He was afterwards interred at Westminster, as he had desired. The tomb and effigy are of alabaster, with Purbeck slabs above and beneath. The tomb is adorned with quatrefoils containing shields with the arms of the kings of England, Westminster Abbey and the sees of Canterbury and Ely. The brass inscription round the verge has almost disappeared; the wooden canopy was destroyed at George I.'s coronation, and none of it now remains.

A low altar-tomb commemorates *Dr William Bill*, d. 1561, first Dean of Westminster after Queen Elizabeth established the Abbey as a Collegiate Church in 1560. On the tomb "is engraved on a Brass Plate, the Image of an antient Man, in a Doctor's Habit, with an Inscription in Latin." In this Dean's time the Mass was abolished, and the English service established.

Dr William Vincent, Dean of Westminster, d. 1815, lies in this chapel. A blue slab marks his burial-place.

John Spottiswoode, Archbishop of St Andrews, d. 1639, is buried in this chapel. He wrote the "History of the Scottish Church," at the command of James I., and he also crowned Charles I. King of Scotland, at Edinburgh.

Three trefoiled arches of the beautiful wall-arcade are still visible under the window of this chapel, and the old doorway, now blocked up, may be seen, close to Dean Goodman's monument. The chapel is closed to the public, but the monuments can be seen from the south transept.

The Ambulatory

On the left, as we pass through the gates, is the tomb of King Sebert, already described in an earlier chapter.

On the right, between the chapels of St Edmund and St Benedict, is a small altar-tomb under an arch in the wall. This is the monument of *Katherine*, daughter of Henry III., who died in 1257, aged five years,—the little princess of whom Matthew Paris says, that she was "dumb, and fit for nothing, though possessing great beauty." We are told that the queen fell ill of grief at her death, and that the king also fell ill, partly on account of his unsuccessful war with the Welsh, and partly of grief at the illness of the queen and the loss of his daughter.

The Purbeck marble tomb is of simple design. but was originally splendidly decorated with inlaid marbles and mosaics, possibly the remains of those brought from Italy for St Edward's shrine. There were also two images, one of bronze and one of silver, this last probably representing St Katherine. Three other children of Henry III. were buried here, and four children of Edward I. The four kneeling figures painted at the back of the recess are thought to represent either the Princess Katherine and her brothers, or the four children of Edward I. The whole of the arcade and the segmental arch above the tomb were originally adorned with colour and gilding.

Stones in the pavement mark the graves of

Thomas Bilson, Bishop of Winchester, d. 1616, "a deep and profound scholar, excellently well read in the Fathers . . . who carried prelature in his very aspect."

Sir John Golofre, d. 1396, said to have been the first husband of Philippa, Duchess of York. He was ambassador to the French court in the time of Richard II., by whose command he was buried here.

Robert Tounson, Dean of Westminster and Bishop of Salisbury, d. 1621. It was Dean Tounson who went to pray with Sir Walter Raleigh before his execution, when Raleigh was imprisoned in the "Gatehouse," the old prison of the monastery. The Dean was startled by the courage and even gaiety with which the condemned man faced death; but Raleigh's utterances showed that his cheerfulness was not the result of carelessness, but of a deep religious feeling.

Sir Henry Spelman, d. 1641, a great antiquary, buried with much pomp at the entrance of St Nicholas's Chapel, by order of Charles I.

Close to the steps of Henry VII.'s Chapel lies *Abbot Berkyng*, d. 1246. First buried before the altar of the old Lady Chapel, which building was begun at his instigation. Abbot Berkyng was one of the witnesses to Magna Charta, and held several high offices in the state. He obtained from Henry III. some important grants and charters for the Abbey. The brass figure and inscription which marked his grave have disappeared.

Near Queen Philippa's tomb is a fine bust of *Sir Robert Ayton*, the poet, secretary to Queen Anne of Denmark and Queen Henrietta Maria successively.

On the opposite wall are monuments to *Sir Thomas Ingram*, d. 1671, Chancellor of the Duchy of Lancaster, and *Richard Tufton*, d. 1631, brother to the first Earl of Thanet, who gave his name to Tufton Street, Westminster.

Chapel of St Edmund

The first chapel (on the right) after entering the gates, is that dedicated to St Edmund, King of East-Anglia, martyred by the Danes in A.D. 870, for refusing to renounce Christianity. He "purchased an eternal kingdom by putting off this mortal life."

The statue of King Edmund appears twice in Henry VII.'s chapel beside that of Edward the Confessor, and he is also represented in Henry V.'s chantry. The Chapel of St Edmund was regarded as next in sanctity to that of the Confessor, and was used as a burial-place for royal persons, or for those related to the royal family. A fine old wooden screen divides the chapel from the ambulatory.

In the centre are three low altar tombs. The one furthest from the entrance is the tomb of *Robert de Waldeby*, Archbishop of York, d. 1397, the learned friend of the Black Prince, and the tutor of Richard II. "He grew an excellent Proficient in Languages, Natural and Moral Philosophy, Physick, and the Cannon-

Law, an eloquent Man, and an admirable Preacher." He is "in the Abbey the first representative of literature, as Waltham is of statesmanship." The brass represents the Archbishop in robes and mitre, with his right hand raised in benediction. His left hand holds a cross. The figure stands within a canopy, and an inscription runs round the verge of the tomb.

The central tomb is that of *Eleanor de Bohun*, d. 1399, wife of Thomas of Woodstock, Duke of Gloucester, who was murdered at the instigation of his nephew, Richard II. (see Confessor's Chapel). "This Lady was the greatest heiress in England, and brought the earldoms of Hereford, Essex, and Northampton to her husband." She spent her widowhood in the nunnery at Barking. The brass, which is the most beautiful in the Abbey, represents Eleanor in her widow's dress, under a triple canopy. An inscription, interspersed with heraldic devices, runs round the edge of the tomb.

The third tomb is that of *Mary, Countess of Stafford*, d. 1693-4, a lineal descendant of Eleanor de Bohun, and wife of the Viscount Stafford who was executed for alleged treason under Charles II. Mary was created Countess in her own right after her husband's death. Close to these tombs lies *Dr Henry Ferne*, Bishop of Chester, d. 1662. He attended Charles I. during his imprisonment.

Making the circuit of the chapel to the right we find, first, the tomb of *William de Valence, Earl of Pembroke*, d. 1296, half-brother of

Henry III., being the son of Queen Isabella, widow of King John, by her second marriage with the Earl of March and Poictiers. William and his brothers were sent to England in 1247, and the favour shown them by Henry III. was one of the causes of that popular discontent which ended in the revolt of the Barons.

Matthew Paris says: "Although the insolence of all the said brothers of the king, and the other Poitevins, was intolerable, yet William de Valence exceeded them all in insolence and audacity." Dart mentions that "He was no small Actor against Simon de Montfort and the disaffected Barons." William was sent on an expedition to Bayonne with his nephew Edmund Crouchback, and there he died or was killed.

The tomb, erected by William's son, Aymer de Valence, consists of a stone altar-tomb, upon which is placed a wooden chest, once plated with gilt and enamelled copper. On this "Chest of Wainscot" rests the effigy, which is of French design and workmanship, and which was once richly decorated with Limoges enamel work. Most of this Limoges enamel has now disappeared, none being left on the oak chest. Portions of it still remain on the pillow, on the armour, and on the shield, which is in very good preservation. The arms of De Valence, with their barry of azure and argent, allude to the rushing stream of the Rhone, on which the town of Valence, William's birthplace, stands.

The stone tomb is adorned with quatrefoils, containing the arms of England and De Valence

alternately. An indulgence of one hundred days was granted to those who prayed "for the soul of this Valence at his tomb."

Edward Talbot, Earl of Shrewsbury, d. 1617, and *Jane* his wife. A fine Elizabethan tomb, with recumbent effigies. A little daughter kneels at her mother's feet.

Sir Richard Pecksall, d. 1571, Master of the Buckhounds to Queen Elizabeth, and his two wives. A mural monument with kneeling effigies. The four small figures below the inscription represent Sir Richard's four daughters by his first marriage.

Sir Bernard Brocas, d. 1396, Chamberlain to Queen Anne of Bohemia, and father of the Sir Bernard Brocas who was beheaded for conspiring to reinstate Richard II. He distinguished himself in the wars with the Moors, and won as his crest a crowned Moor's head. This no doubt gave rise to the later story mentioned by Addison, who tells us that Sir Roger de Coverley was "very attentive" to the account the guide gave them "of the lord who had cut off the King of Morocco's head." The tomb and effigy are of stone, and were no doubt originally coloured and gilt. The figure is thought possibly to be a restoration. The inscription, of which remains may be seen round the edge of the tomb, is a very good example of black letter.

Sir Richard Pecksall, whose monument has just been mentioned, inherited his office at court through his mother, who was the heiress of the Brocas family.

Sir Humphrey Bourchier, d. 1471, son of Lord Berners, killed when fighting on the Yorkist side at the Battle of Barnet. His son, another Lord Berners, was the first translator of Froissart's Chronicles. The low altar-tomb originally bore a brass figure of the knight, but that has disappeared, and only the helmet, crest, coats of arms, and other decorations remain.

A stone in the pavement marks the grave of *Edward Bulwer-Lytton*, *Lord Lytton*, d. 1873, the novelist. His best-known works are "The Caxtons," "Rienzi," and "The Last Days of Pompeii."

John, *Lord Russell*, d. 1584, son of the second Earl of Bedford. The effigy represents Lord Russell in his robes, leaning on his elbow, and facing the spectator. At his feet lies a little figure of his son Francis. His virtues are commemorated in Latin, French and English inscriptions, written by his learned wife, who was the daughter of Sir Anthony Cook, and sister of Lady Burleigh.

Elizabeth Russell, d. 1601, daughter of John, Lord Russell, and god-daughter to Queen Elizabeth. She was born in a house within the precincts, and was christened in the Abbey, the Countess of Warwick representing the Queen. Elizabeth afterwards became maid of honour to her royal godmother. She died of consumption when about twenty-six. The monument consists of an elaborate pedestal, on which "is set the Statue of this young Lady, reposing herself in a curious wrought Osier Chair." Her attitude,

as she points to the skull at her feet, gave rise to the story that she "died of the prick of a needle." Addison speaks of Sir Roger de Coverley being shown the monument of "that martyr to good housewifery."

Lady Jane Seymour, d. 1560, daughter of Protector Somerset, and first cousin of Edward VI. A mural tablet; the first of its kind in the Abbey.

Lady Katherine Knollys, d. 1568, daughter of William Carey and his wife, Mary Boleyn, and sister of Lord Hunsdon. She remained with her aunt, Queen Anne Boleyn, during her imprisonment, and attended her on the scaffold. A mural tablet.

Francis Holles, d. 1622, aged eighteen, third son of John, Earl of Clare. He died on his return from the Flemish campaign. The monument consists of a pedestal, with a seated figure in Roman armour.

The epitaph is curious—

> "Man's life is measured by his work, not dayes;
> No aged sloth, but active youth, hath prayse."

(Nicholas Stone, sculpt.)

Frances Grey, Duchess of Suffolk, d. 1559, mother of Lady Jane Grey. She was the daughter of Charles Brandon, "the fine and gay Duke of Suffolk," by "Mary the French Queen," daughter of Henry VII. She married, first, Henry Grey, Marquis of Dorset, created Duke of Suffolk, and secondly, Adrian Stokes. The Duchess fell into disgrace and

poverty during the reign of Mary Tudor, partly, no doubt, "for being a very great espouser of the Reformation in Edward VI.'s time." She returned to favour under Queen Elizabeth, who had "a great Love and Regard to this Lady."

The beautiful monument, with its fine recumbent effigy, was erected by the Duchess's second husband, Adrian Stokes, and her funeral service was one of the very first—if not actually the first—Protestant services held in the Abbey after the final restoration of Protestant worship by Queen Elizabeth.

The tiny altar-tomb which stands next to this monument commemorates *William of Windsor* and *Blanche de la Tour*, d. 1340, two infant children of Edward III., surnamed from their birthplaces. The effigies are only twenty inches long, but are interesting illustrations of the dress of the period. The girl wears a horned head-dress like her mother Philippa, "of which frightful dress great complaint was made." The inscription and smaller figures which once adorned the tomb have disappeared.

Nicholas Monk, Bishop of Hereford, d. 1661, brother of the famous General Monk. It was the bishop who first suggested the idea of the Restoration to his brother. An ugly monument in the form of a pyramid.

A tablet in the corner commemorates *John Paul Howard*, d. 1762, last Earl of Stafford.

Opposite the tomb of William de Valence stands the beautiful monument of *Prince John*

of Eltham, second son of Edward II., born at Eltham 1316, created Earl of Cornwall 1328, died 1336. Prince John was three times Regent of the Kingdom during the absence of his brother, Edward III. He commanded the first division of the English army at the battle of Halidon Hill in 1333, and defeated the Scots in 1335, when they made a raid into Redesdale. In that same year he was made Warden of the Marches of Northumberland, and a commissioner to receive the submission of the Scots. He died at Perth. "A spritely gentleman," says Fuller, "and who would have given greater evidence of abilities, if not prevented by death in the prime of his age."

The monument is exceedingly interesting, on account of its great beauty, and as a valuable illustration of the details of plate-armour. The alabaster effigy rests on an altar-tomb, round the sides of which are small crowned figures of the Prince's relatives. Many of these are now sadly mutilated. The effigy represents the Prince in full armour, and is "an exceeding curious and valuable specimen of military costume." Two angels support the head, while the feet rest on a lion. The shield bears the British lions, with the French fleur-de-lys in the border. The coronet, composed of large and small trefoil leaves alternated, is the earliest known example of a ducal coronet.

Fuller mentions that "this John of Eltham was the last son of an English king who dyed

a plain Earl. The title of Duke coming afterwards into fashion."

The tomb was originally surmounted by an exquisite triple canopy, but this was unhappily destroyed in the uproar which took place at the funeral of the Duchess of Northumberland in 1776, and was afterwards entirely removed.

Chapel of St Nicholas

This Chapel is dedicated to St Nicholas, Bishop of Myra, the patron-saint of Children, and ranks next in honour to the Chapels of St Edward and St Edmund. Queen Eleanor, wife of Edward I., presented a finger and other relics of the Saint to the Abbey. A fine stone screen, probably of the time of Henry IV., divides the chapel from the Ambulatory. The screen is in the Perpendicular style, and has a frieze adorned with shields and roses.

In the centre of the Chapel is the fine altar-tomb of *Sir George Villiers*, d. 1605, and *Mary Beaumont*, his second wife, d. 1632, the parents of the famous Duke of Buckingham. Lady Villiers was, at her son's request, created Countess of Buckingham in her own right, by James I. in 1618. "Each of the two stately figures which lie on that tomb, carved by the hand of the famous sculptor, Nicholas Stone, lives in the pages of Clarendon." Clarendon relates how shortly before his son's assassination, the ghost of Sir George Villiers appeared at the bedside of an old servant at Windsor,

and bade him warn the Duke of Buckingham "that if he did not do somewhat to ingratiate himself to the people, or at least to abate the extreme malice they had against him, he would be suffered to live but a short time."

Lady Buckingham had also so vivid a presentiment of her son's death, that she received the news of his murder with no surprise, although she had not long before parted with him "in the highest agony imaginable." The tomb was erected by the Countess a year before her death.

Making the circuit of the Chapel to the right, we see, first, the "antient decayed Tomb" of *Philippa, Duchess of York*, d. 1431 or 1433, daughter of John, last Lord Mohun. The Duchess was thrice married; first, to Sir John Golofre, secondly, to Edward, second Duke of York, and lastly, to Lord Fitzwalter. After the death of the Duke of York at the battle of Agincourt, the lordship of the Isle of Wight was granted to the Duchess for life. She resided at Carisbrooke Castle, where she died, and whence her body was brought in state to Westminster.

This tomb is the earliest in the Chapel, and formerly stood in the centre. Over it was a fine wooden canopy, "curiously painted with Azure, and decked with Stars of Gold, with our Saviour on the Cross."

The next monument is that of *Elizabeth, Duchess of Northumberland*, d. 1776, "in her own right Baroness Percy, Lucy, Poynings,

Fitzpayne, Bryan and Latimer, sole heiress of Algernon Duke of Somerset, and of the ancient Earls of Northumberland." The Percy family still maintain the right of burial in this Chapel. In the riot which took place at the Duchess of Northumberland's funeral, the canopy over Prince John of Eltham's tomb was destroyed.

Winifred, Marchioness of Winchester, d. 1586. She married, first, Sir Richard Sackville, by whom she became the mother of Lord Buckhurst the poet, and secondly, John Paulet, Marquis of Winchester. A small Elizabethan monument in coloured marbles.

Above this is a portion of a monument with "the Image of a woman at full proportion, leaning on her left Arm, in a Cypress vail, all of a mouldering stone." This is the effigy of *Elizabeth Cecil*, usually called Lady Ross, d. 1591. She was daughter and heiress of the Earl of Rutland, and married Sir William Cecil, grandson of the great Lord Burleigh.

William Dudley, Dean of Windsor and Bishop of Durham, d. 1483. A fine altar-tomb with a Gothic canopy. The brass figure and inscription have been torn away. Dart tells us that the Bishop was "Uncle to that blood-sucking Dudley, Henry VII.'s creature."

A vase, which rests on a pyramid of black and white marble, contains the heart of *Anne Sophia*, d. 1605, infant daughter of Count Bellamonte, ambassador from the French Court to James I.

On the south side is the lofty Corinthian

monument erected by the great Lord Burleigh to his wife, *Mildred Cecil*, d. 1589, and their daughter, *Anne Vere*, Countess of Oxford, d. 1588. The inscriptions are written by Lord Burleigh himself, and tell the spectator how "his eyes were dim with tears for those who were dear to him beyond the whole race of womankind." Lord Burleigh is represented on the upper part of the tomb—"a venerable grey-headed old man, kneeling"—in his robes of State. We read that Sir Roger de Coverley was "well pleased to see the statesman Cecil on his knees." Below are the effigies of his wife and daughter. At Lady Burleigh's feet kneels her son, Robert Cecil, and at her head, her three grand-daughters, Elizabeth, Bridget, and Susannah, children of the Countess of Oxford. Lady Burleigh was well known both for her learning and benevolence. Lord Burleigh's body lay in state in the Abbey for six days, but he is buried at Stamford.

Sir George and Lady Fane, d. 1618, a mural monument with kneeling figures.

Nicholas, Lord Carew, and *Margaret*, his wife, d. 1470. A plain altar-tomb of grey marble. The brass decorations are gone.

Nicholas Bagenall, an infant of two months old, d. 1687-8. The epitaph tells us that he was "by his nurs unfortunately overlayd." The monument consists of a pedestal with a black pyramid and urn.

A stately Elizabethan monument, twenty-four feet high, occupies the place of the former altar,

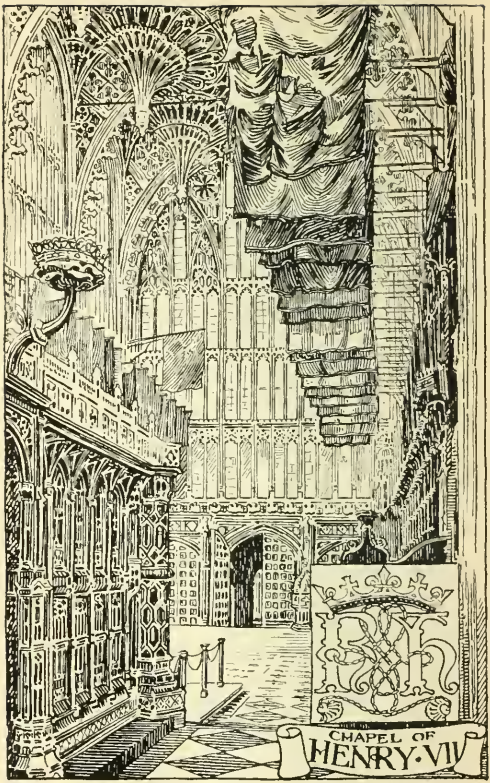
and commemorates *Anne Seymour, Duchess of Somerset*, d. 1587, widow of Protector Somerset, sister-in-law of Queen Jane Seymour, and aunt by marriage to Edward VI. "A mannish, or rather a devilish woman, for any imperfectibilities intolerable, but for pride monstrous, exceeding subtle and violent," says Sir John Hayward. The Duchess died at the age of ninety. "The Earl of Hertford, Edward her eldest son, in this doleful duty careful and diligent, doth consecrate this monument to his dead Parent, not for her Honour, wherewith living she did abound, and now departed, flourisheth, but for the dutiful Love he beareth her, and for his last Testification thereof." (Epitaph.)

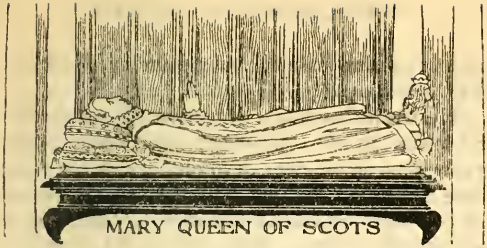
Isabella Susannah, d. 1812, wife of Algernon Percy, Earl of Beverley.

Lady Jane Clifford, d. 1679, great granddaughter of Protector Somerset. An oddly shaped sarcophagus, like a square urn.

Elizabeth Cecil, d. 1591, wife of Sir Robert Cecil, afterwards Earl of Salisbury, son of the great Lord Burleigh. An altar-tomb.

In the pavement, just below this monument, is "a plated grave-stone of grey marble, whereon the effigies of a Knight in Armour is lively engraven, with an epitaph, and at each Corner a Coat of Arms." This is the grave of *Sir Humphrey Stanley*, d. 1505, who fought for Henry VII. at Bosworth, and was knighted by him on the field of battle.


CHAPEL OF
HENRY·VII



CHAPTER VII

HENRY VII.'S CHAPEL

"Why, what is pomp, rule, reign, but earth and dust?
And, live how we can, yet die we must."

FROM the eastern end of the Abbey a fine flight of steps ascends to the splendid Lady Chapel of Henry VII.

The main architectural features of this "Wonder of the World" (*orbis miraculum*), as it was called, have been pointed out in an earlier chapter, and need not be dwelt upon further. As we have already seen, this Chapel stands on the site of Henry III.'s Lady Chapel, which was pulled down to make room for the present building, as were also a small Chapel dedicated to St Erasmus, built by Elizabeth Woodville, and an old house, called the White Rose Tavern. The house in which Chaucer lived is also supposed to have stood on this site.

The history of this Chapel is curious and interesting, as illustrating the mixture of super-

stition, political acumen, and parsimony, in Henry VII.'s character.

He wished to atone, as it were, for his doubtful claim to the throne by some magnificent expression of religious devotion, and at the same time he desired the aggrandisement of the House of Lancaster by the canonization of his "Uncle of blessed memorie, King Henry VI.," whose "bodie and reliques" he proposed to translate from Windsor to Westminster.

Henry VII. accordingly applied to Pope Julius II. for the canonization of Henry VI., who was already venerated as a saint, miracles being said to take place at his tomb. The papal court finally granted the request, but demanded so large a sum in return that the parsimonious king felt himself unprepared to pay it.

The project therefore fell to the ground, and Henry VI.'s body remained at Windsor, although the Pope had granted a licence for its removal, and the Abbey had paid a large sum towards the expenses. An altar to Henry VI.'s memory was afterwards erected in this Chapel.

Meanwhile the building went forward, "but it became the Chapel, not of Henry VI., but of Henry VII."

"The Chapel was to be dedicated to the Virgin Mary, to whom Henry had a special devotion. Her 'in all his necessities he had made his continual refuge'; and her figure, accordingly, looks down upon his grave from the east end, between the apostolic patrons of the Abbey, Peter and Paul, with 'the holy

company of heaven — that is to say, angels, archangels, patriarchs, prophets, apostles, evangelists, martyrs, confessors and virgins' to 'whose singular mediation and prayers he also trusted,' including the royal Saints of Britain, St Edward, St Edmund, St Oswald, St Margaret of Scotland, who stand, as he directed, sculptured, tier above tier, on every side of the Chapel; some retained from the ancient Lady Chapel; the greater part the work of his own age."

Further, the Chapel had a separate foundation of its own, which was to include three chantry monks, who were to be Doctors or Bachelors of Divinity; two converses or lay brethren, and "thre Monkes Scholars," who were to have Exhibitions at the University, and "take Degre at th' Abbots costs." Masses were to be said daily for the king's soul, and for the souls of his wife and children.

There was also to be an almshouse for "thretene poor men," to be called the King's Almsmen or Bedesmen, and there were to be "thre poor women" to attend upon them.

Henry obtained from the Pope permission to dissolve certain religious houses and devote their revenues to the maintenance of this new foundation. He also bequeathed crucifixes and costly services of plate for the various altars in the Chapel, together with rich draperies and other adornments, so that the whole effect, with the stained glass windows and gorgeous decoration, must indeed have been of characteristic mediæval splendour.

The fine bronze gates at the entrance deserve special study, not only for the beauty of their workmanship, but also for the historical interest of their design, in which the various badges and devices of Henry VII. appear. It should be noticed that these badges, which are, in truth, so many allusions to Henry's claim to the throne, are used as decorations in every part of the Chapel.

"Sixfold was King Henry's title to the crown," says Fuller; "First, conquest; secondly, military election—the soldiers crying out in the field, 'King Henry! King Henry!' thirdly, parliamentary authority, which settled the crown on him and his heirs; fourthly, papal confirmation; fifthly, descent from the House of Lancaster; sixthly, marriage with King Edward's daughter; the first and last being worth all the rest."

We see, accordingly, among the badges which adorn the gates and the Chapel itself, the roses of Lancaster and York; the lions of England; the fleur-de-lis of France; the portcullis of the House of Beaufort surmounted by a crown; the initials H. R. bound together by a chain with a crown above; a crown caught in a bush, in allusion to Henry's coronation on Bosworth field; the Dragon of Cadwallader, the last British king, from whom Henry claimed descent through Owen Tudor; the root of daisies, in allusion to his mother's name—Margaret; the greyhound of the Nevilles, ancestors of Elizabeth of York through her grandmother; and a falcon in an open fetter-lock, a badge of Edward IV.

To the portcullis of the Beauforts, Henry added the motto "Altera Securitas," implying that his descent through his mother gave additional security to his other titles, even as the portcullis lent greater safety to the gate.

The stalls are not all of the same date. Originally they only filled three bays on each side, the later ones having been added when the Chapel was arranged for the installation of the Knights of the Bath. The Order of the Bath, founded by Richard II., was reconstructed in 1725 by George I., when this Chapel was formally appointed as the palace of installation, and the Deans of Westminster were created perpetual Deans of the Order.

The banner of each knight hangs over his stall; on the back of the stalls are copper plates emblazoned with the arms of the knights. The lower row of stalls is reserved for the esquires, whose arms are similarly emblazoned at the back of the seats. These lower stalls are the so-called "misereres" or "misericordes" of the monks, and are decorated with quaint sculptures, most of the subjects being satirical, as was the custom of the time.

The black and white marble pavement was presented by *Dr Henry Killigrew*, prebendary of this church, who died in 1699. A brass plate on the floor, north of Henry VII.'s tomb, commemorates the gift.

The centre of the Chapel eastwards is occupied by the splendid tomb of *Henry VII.* and his wife, *Elizabeth of York.*

Elizabeth of York, eldest daughter of Edward IV., was married to Henry VII., in 1486, and died in the Tower 1502-3, very shortly after the foundation stone of this chapel had been laid. She was temporarily buried in one of the side chapels, until such time as her grave could be made in the still unfinished Lady Chapel.

Elizabeth's funeral was conducted with great magnificence. At her death "it was ordained through all the Realm, that is Colledges, Parish Churches, and other Religious Houses, especially within the City of London, Solemn Dirges and Masses should be performed, with ringing of bells, and such like ceremonies." The embalmed body rested first in the Chapel of the Tower, and was brought to Westminster on a funeral car draped with black velvet, "with a cross of white cloth of gold well fringed . . . and an Effigies in Robes laid on it, with a Crown, and the Hair dishevel'd, a Scepter in her Hand, and Rings on her Fingers." The funeral car was followed by eight ladies of honour on white horses. The Abbots of Westminster and Bermondsey met the procession at Charing Cross, and escorted it to the Abbey, where the Bishop of Rochester preached the funeral sermon.

Henry VII. died at Richmond in 1509, and was likewise buried with great magnificence. In his will, the king expresses his desire that the funeral service shall be directed by the "Sup'visours and executours" of his Testament, "wherein we wol thei have a sp'ial respect and

consideration of the laude and praising of God, the welth of our soule, and somewhat to our dignitie Roial; eviting alwaies dampnable pompe and outeragious sup'fluities." Ten thousand masses were to be said immediately after the king's death for "the remission of his sins, and the weal of his soul."

The body was brought in great state from Richmond to Westminster, where it rested, in this same Chapel, on a gorgeous hearse, and was watched all night. The next day, three masses having been sung, "the said Corps was laid into the vaught with great reverence, by the noble Queene Elizabeth his wyfe, whome incontinent all the Archebisshopps, Bisshopps and Abbotts, setting their Crosses upon the said Corps, assoiled in most solempn mann,' saying this Collett, 'Absolvimus'; wch done, the said Archebisshopp did cast earth uppon the said Corps; and then my Lord Treasurer and my Lord Steward did brake their staves, and did cast them into the vaught, and the other hed officers did cast their staves in all whole, wch done the vaught was closed, and a goodlie rich Pall of clothe of gold laide upon the said herse. And incontinent did all the heralds did of (take off) their cote-armo', and did hange them uppon the rayles of the herse; crying lamentably in ffrenche 'The noble King Henry the Seventh is dead,' and assoone as they had so done, everie herald put on his cote-armo' againe, and cryed with a loude voyce: 'Vive le noble Roy Henry le viij.,' wch is to say in Englishe tonge

'God send the noble Kyng Henry the eight long lyfe.' Amen."—(Grafton.)

The splendid black marble tomb, the work of the Florentine artist Torrigiano, is in the Italian Renascence style, and is adorned with a finely carved band or 'fascia' of white marble, and medallions in gilt bronze, representing the Virgin and various saints. Upon the tomb rest the beautiful effigies of the king and queen, also in gilt bronze, and said to be good portraits.

Henry left many directions as to his tomb, of which the original design was no doubt in the Gothic style. He desires that the tabernacles should be filled with "Ymages, sp'ially of our said avouries (patron-saints) of coper and gilte." These guardian saints, to whom Henry "calls and cries," are the Virgin Mary, St John the Baptist, St John the Evangelist, St Michael, St George, St Anthony, St Christopher, St Vincent, St Edward the Confessor, St Anne, St Mary Magdalene, and St Barbara. The king also directs in his will that "a grate, in maner of a closure, of coper and gilte," be made round his tomb, and this work, which we now see, was partly executed during Henry's lifetime. This beautiful grating, or "closure," is the work of English artisans. It is, alas, sadly injured; the statues have disappeared, as has also most of the upper part, or parapet. Some of Henry VII.'s badges reappear among the decorations of the grating, and an inscription in ribbon black-letter runs round the screen.

Within the "closure," at the foot of the tomb, stood originally a splendid altar. To this altar were presented, as relics, "a grete pece of the holie Crosse" encased in gold, and set with pearls and precious stones, and "oon of the leggs of St George," which was brought from Milan. The high altar, called "Our Lady Aultre," stood at the western end of the tomb.

In the same vault with Henry VII. and Elizabeth of York lies *James I.*, whose resting-place was re-discovered by Dean Stanley in 1869, after having been long forgotten.

James I., son of Mary Queen of Scots and Henry, Lord Darnley, succeeded his cousin Elizabeth in 1603, and was crowned by the new title of "King of Great Britain, France and Ireland."

His funeral took place in the Abbey with great solemnity, "his lively statue being presented on a magnificent hearse." Charles I. attended in person. The sermon was preached by Dean Williams, who compared the dead king to Solomon in ten particulars.

Beneath the present altar, at the head of Henry VII.'s tomb, is the grave of *Edward VI.* the son of Henry VIII. and Jane Seymour, who died in 1553, aged sixteen, "full of as much worth as the model of his age could hold. No pen passeth by him without praising him, though none praising him to his full Deserts."

Queen Mary allowed the English Burial service to be used at her brother's funeral, the first occasion on which this service was said over

an English sovereign. Mary herself attended a "Mass of Requiem" in the Tower Chapel.

Edward's body was brought from Whitehall the night before the funeral "without cross or light," and "the greatest moan was made for him as ever was heard or seen."

Above his grave stood the beautiful altar made by Torrigiano, which bore a wonderful terra-cotta figure of the dead Christ surrounded by angels. This was destroyed by the Puritans in 1641, and it has been remarked that this altar, usually supposed to be the monument to the first Protestant king, was the only royal monument injured by Protestant zeal.

The delicately sculptured marble frieze is a part of the original altar, and was found buried in the vault below. Two of the pillars had been preserved in the Ashmolean Museum at Oxford, and were restored to the Abbey by the University. In the slab of the re-table are inserted three curious fragments:—a piece of stone from an Abyssinian altar, brought from Magdala in 1868; a piece of mosaic from the Greek Church in Damascus, destroyed during the massacre of the Christians in 1860, and a fragment of jasper from the old Norman high altar at Canterbury, destroyed when the cathedral was burnt in 1174.

In the first of the five small chapels which surround the apse (beginning on the south side) is the huge monument of *Ludovic Stuart*, Duke of Richmond and Lennox, d. 1623-4, cousin to James I. and his wife, d. 1639. The monument,

erected by the Duchess in memory of her husband, nearly fills the little chapel. Enormous bronze figures of Faith, Hope, Prudence and Charity support the canopy.

Against the east wall stands a pyramid in black marble, surmounted by an urn, which contains the heart of *Esmé Stuart*, Duke of Richmond and Lennox, who died in infancy, 1661. In the same vault lies *Frances Theresa*, d. 1762, widow of the sixth and last Duke of Richmond and Lennox, "la belle Stuart," as she was called at Charles II.'s court.

On the extinction of the family, the title was bestowed by Charles II. upon his natural son by the Duchess of Portsmouth, *Charles*, created Duke of Richmond and Lennox, d. 1723, buried in this vault.

In the next, the south-eastern chapel, is the tomb of *Antoine Philippe*, *Duc de Montpensier*, brother to Louis Philippe, who was afterwards king of the French. The duke died in exile in England in 1807. "This is the only monument placed in the Abbey for two centuries which is in accordance with the taste in which it was built." In the same vault rested for a time the remains of *Louise of Savoy*, Queen of Louis XVIII., who died in exile at Hartwell in 1810. Her body was removed to Sardinia in 1811.

In this same chapel lie *Arthur Penrhyn Stanley*, late Dean of Westminster, d. 1881, and his wife, *Lady Augusta Stanley*, d. 1876, daughter of the seventh Earl of Elgin, both of them peculiarly

identified with the Abbey and all its varied interests. The monument of the Dean, with its beautiful recumbent effigy, is by Boehm. The window above was erected to the memory of Lady Augusta Stanley by her husband. In the upper part are represented scenes from the history of the Bruce family (beginning with Robert Bruce watching the spider), while the lower part represents Lady Augusta Stanley in the six works of mercy.

A slab in the floor of the central eastern chapel marks the original burial-place of Oliver Cromwell, various members of his family, and of some of the leaders of the great Parliamentary party. These were all exhumed at the time of the Restoration; the bodies of Cromwell, Ireton and Bradshaw were hanged at Tyburn, and afterwards beheaded, the heads being set on the top of Westminster Hall. The other bodies were interred in the "north green" outside the Abbey. *Elizabeth Claypole*, Cromwell's favourite daughter, was alone left undisturbed in her resting-place on the north side of Henry VII.'s tomb. The principal interments in this vault were as follows:—

Oliver Cromwell, Lord Protector of the Realm, born at Huntingdon 1599, died 1658, and buried, strangely enough, in this peculiarly Royal chapel. The funeral was very splendid and costly, "there was a mighty train of black assistants; the hearse was magnificent, the idol crowned;—briefly, a great show, and yet, after all this, but an ill sight." Dart, who calls Cromwell the "Arch-

Rebel," adds that "his burial shew was at such expence, that the second shadow of him, his son Richard, could never discharge it."

Evelyn, in his diary, tells us "it was the joyfullest funeral that ever I saw, for there were none that cried but dogs, which the soldiers hooted away with as barbarous noise, drinking and taking tobacco in the streets as they went." These words, however, record the feelings of Royalists, and seem to foreshadow the coming re-action in men's minds. A more impartial judge would probably have gathered a very different impression from that solemn ceremonial, a nation's tribute to one of her greatest sons.

General Henry Ireton, d. 1650, Cromwell's son-in-law.

John Bradshaw, d. 1659, President of the court which condemned Charles I. "He was a dark, melancholy miscreant," says that uncompromising Royalist, Dart, "and as well qualified to kill his Prince or his Father in private, as to give judgment in Publick."

Bradshaw died at the Deanery, which had been granted to him on lease as a residence. Tradition says that he was wont to climb from the Deanery by a winding stair to "some small chamber" in the south-western tower, and the Westminster boys used to believe that his ghost haunted the adjacent triforium gallery. "This melancholy wretch," says Dart once more, "is said to have ended his course in the blackest desperation; but that a Church-Roof was the nest of such an unclean Bird I have not heard.

. . . Yet it is not improbable that in some of his Fits he might retire to a Place very well suited to such a Temper."

Elizabeth Cromwell, mother of the Protector, d. 1654.

Jane Desborough, sister of the Protector, d. 1656.

Anne Fleetwood, probably grand-daughter of the Protector.

Colonel Richard Deane, d. 1653.

Colonel Humphrey Mackworth, d. 1654.

Sir William Constable, d. 1655.

Admiral Robert Blake, d. 1657, the great naval commander, who died as his ship was entering Plymouth Harbour after his victory over the Spaniards off the Canary Islands.

Dennis Bond, d. 1658.

Mary Bradshaw, wife of John Bradshaw.

After these bodies were removed at the Restoration, the vacant vault was used as the burial-place of *James Butler*, Duke of Ormonde (d. 1688), and all his family. Several other English noblemen were interred here, and also several of Charles II.'s illegitimate descendants, including—

Charles, Earl of Doncaster, d. 1673-4, son of the Duke of Monmouth.

Charles Fitzroy, Duke of Cleveland and Southampton, d. 1730.

Charles FitzCharles, Earl of Plymouth, d. 1681.

In this vault are also buried—

William Bentinck, Earl of Portland, d. 1709,

the faithful friend of William III., and the second *Duke of Schomberg*, d. 1719. The remains of the great *Duke of Marlborough* were interred here with great pomp on August 9th, 1722; they were removed to the chapel at Blenheim in 1746.

The chief feature in the north-eastern chapel is the large and unpleasing monument of *John Sheffield, Duke of Buckinghamshire*, d. 1721.

The Duke was distinguished both as a politician and a soldier in the reigns of Charles II. and James II., and was created Marquis of Normanby and Duke of Buckinghamshire by William and Mary. He was also known as a man of letters, the friend of Pope and of Dryden, to whom he erected the monument now in Poets' Corner. The oft-quoted Latin epitaph, written by himself, closes with the striking words, thus given in a contemporary translation, "I lived doubtful but not dissolute; I died unresolved, not unresigned. Ignorance and error are incident to human nature; I trust in an Almighty and All-good God. Oh thou Being of Beings, have compassion on me!" The words "Christum Adveneror" originally stood before "Deo Confido," but were effaced by order of Dean Atterbury, who considered that "adveneror" was inadequate as applied to Christ."

The monument was erected by the Duke's widow, *Catherine, Duchess of Buckinghamshire*, d. 1743, illegitimate daughter of James II. by Catherine Sedley, who is also buried here. This strange lady was so proud of her royal descent,

that on the anniversary of the "martyrdom of her grandfather, Charles I.," she "received Lord Hervey in the great drawing-room of Buckingham House, seated in a chair of state, attended by her women in like weeds, in memory of the royal martyr." She even made her ladies promise that if, on her deathbed, she became unconscious, they would nevertheless stand up in her presence until she was actually dead. Five children of the Duke and Duchess are buried in the same vault.

On the monument, the Duke is represented in Roman armour, while the Duchess wears the English costume of the time.

The old pulpit which stands opposite this monument is said to be that from which Cranmer preached at the coronation and funeral of his godson, Edward VI.

In this same chapel, alone in a spacious vault, lies *Anne of Denmark*, d. 1618-19, Queen of James I., daughter of Frederick II., King of Denmark and Norway. She died at Hampton Court, professing herself "free from Popery." Her body lay in state for some weeks at Somerset House, whence it was conveyed to Westminster.

The fifth and last of the small chapels is occupied by the large monument of *George Villiers, Duke of Buckingham*, d. 1628, the favourite of James I. and Charles I. He was the fourth son of Sir George Villiers, a Leicestershire squire. Fuller speaks of him as "one of the compleatest Courtiers in Christendom, his body

and behaviour mutually gracing one another." "But," he adds, "it is generally given to him who is the 'little God at the Court' to be 'the great Devil' in the country. The Commonalty hated him with a perfect hatred, and all miscarriages in Church and State, at Home, Abroad, at Sea and Land, were charged on his want of Wisdom, Valour, or Loyalty." The Duke was on the eve of his departure to relieve La Rochelle, when he was assassinated at Portsmouth by John Felton, "a melancholy malecontented gentleman, and a sullen souldier," who believed that "he should do God service if he killed the Duke."

The monument was erected by the Duchess, d. 1643, who is buried beside her husband, together with some of their children, among whom are—

Lord Francis Villiers, d. 1648—killed in a skirmish with the Parliamentary troops near Kingston-on-Thames.

George Villiers, second and last Duke of Buckingham, d. 1687 — the "Zimri" of Dryden's "Absalom and Achitophel."

In the centre of the nave, just at the head of Edward VI.'s vault, lie *George II.*, d. 1760, and his wife, *Caroline of Anspach*, d. 1737. George II. (the last sovereign buried at Westminster) desired that his dust should mingle with that of his wife, to whom he was greatly attached. The coffins are therefore placed in one large black marble sarcophagus, one side of each coffin being withdrawn, so that the remains

rest together. Walpole, in his well-known description of George II.'s funeral, speaks of having gone "to the burying t'other night; I had never seen a royal funeral; nay, I walked as a rag of quality, which I found would be, and so it was, the easiest way of seeing it. It is absolutely a noble sight."—"It was very theatric," he remarks, "to look down into the vault, where the coffin lay, attended by mourners with lights."

At the funeral of Queen Caroline, Handel's newly-composed anthem, "When the ear heard her, then it blessed her," was sung. Readers of Sir Walter Scott will remember Queen Caroline as the Queen of the "Heart of Midlothian."

Several other members of the Royal House of Hanover are buried here, namely—

William Augustus, Duke of Cumberland, d. 1765, third son of George II.,—the "butcher" of Culloden.

Caroline Elizabeth, d. 1757, and *Amelia Sophia Eleanora*, d. 1786, unmarried daughters of George II.

Frederick Lewis, Prince of Wales, d. 1750-1 (the father of George III.), and his wife, *Augusta, Princess of Wales*, d. 1772.

Five of their children are buried near them, namely,

Edward Augustus, Duke of York, their second son, who died at Monaco in 1767.

Henry Frederick, Duke of Cumberland, their fourth son, d. 1790.

Frederick William, their fifth son, d. 1765.

Elizabeth Caroline, their second daughter, d. 1759.

Louisa Anne, their third daughter, d. 1768.

The North Aisle

A small door on the left hand as we face the entrance to the Chapel leads into the north aisle. The small enclosure near the door was probably used as a sacristy or vestry by the priests who served Henry VII.'s chapel.

In the centre of the aisle, eastwards, is the stately white marble tomb of *Queen Elizabeth*, erected by James I. over the vault where she lies buried.

Queen Elizabeth, "the mirror of her sex and age," was born at Greenwich in 1533, crowned in the Abbey amid the rejoicings of her people in 1559, and died at Richmond in 1603. Elizabeth's coronation was the last performed according to the Roman Catholic rites.

Her funeral was conducted with the usual pomp, the body being conveyed from Richmond to Whitehall by river, and thence through the streets to Westminster.

"The 28 day of Aprill, being her funerall day, at which time the cittie of Westminster was surcharged with multitudes of all sorts of people in their streetes, houses, windows, leads and gutters, that came to see the obsequie, and when they beheld her statue or picture lying uppon the coffin set forth in Royal Robes, having a Crowne upon the head thereof, and a ball and sceptre in

either hand, there was such a generall sighing, groning and weeping as the like hath not beene seene or knowne in the memorie of man, neyther doth any Historie mention any people, time, or state, to make like lamentation for the death of their Soueraygne."

The monument consists of a basement supported by lions, on which lies the effigy of the great Queen. She is represented as an aged woman, and wears her royal robes, and a close coif. The crown has disappeared. Over the figure rises a lofty canopy, sustained by ten Corinthian pillars. The long Latin epitaph recalls Elizabeth's greatness, and the chief glories of her reign. A fine iron railing once surrounded the tomb, but was removed in 1822. (Maximilian Powtrain and John de Critz.)

Fuller mentions the curious fact that a so-called "monument" to Elizabeth was set up in all the principal London churches, "and no wonder, when each loyal subject erected a mournful monument for her in his heart."

In the same narrow vault with Elizabeth lies her sister, the unhappy *Queen Mary*, who died in 1558. The corpse was "right honourablie conveied" from St James's Palace to the Abbey, where "a fair Herse" was prepared, "adorned with Angels of Wax, the Valence fringed and adorned with Escocheons, and within the Garter, 'Dieu et mon droit.'"

An effigy of the Queen was laid on the coffin, "apparelled in hir roiall robes, with a crowne of gold set on the head thereof." The

body rested in the Abbey all night, and the next day was "carried to the Chappel of King Henry VII., her grandfather, appointed for her Burial, and interred on the north side thereof, without any Monument or other Remembrance."

In 1561, by a strange irony, the stones from the demolished altars in Henry VII.'s Chapel were heaped over the place where Mary lay buried.

Funeral sermons were preached for her in the Abbey by the Bishop of Winchester and Abbot Feckenham, and Fuller quaintly remarks that "the best is, the Protestants of that age cared not how many (so be it funeral) sermons were preached for her. The closing words of the inscription are very striking: "Consorts both in throne and grave, heere rest we two sisters, Elizabeth and Mary, in hope of one resurrection."

To the eastern end of this aisle the name "Innocents' Corner" has been given.

Against the centre of the eastern wall stands the monument erected by Charles II. in 1674, in memory of *Edward V.* and his brother *Richard, Duke of York*, who are generally supposed to have been murdered by their uncle, afterwards King Richard III., in 1483.

The urn contains the bones believed to be those of the two young princes, which were found at the foot of a staircase in the Tower.

Edward V. was really a Westminster child, for he was born in the sanctuary, when his mother, Elizabeth Woodville, took refuge here

in 1470. "His Birth was in Trouble, and his End answerable." The infant prince was christened in the Abbey, "without pompe, —whose godfaders were ye abbot and priour of the sayd place, and the lady Scrope godmoder."

When the unfortunate Elizabeth Woodville fled again into sanctuary, after the death of her husband, King Edward IV., in 1483, her second son, Richard Duke of York, was with her, and it was with the greatest difficulty that she could be persuaded to give up the boy when his uncle sent for him. "God knoweth when we shall kisse tȯgether againe," said the poor mother, as she finally bade her child farewell.

On the right, as we face east, is the tomb of the little *Princess Mary*, daughter of James I., who died in 1607, aged two years and a half. Of this child the Protestant King James used "pleasantly to say, that he would not pray to the Virgin Mary, but for the Virgin Mary, meaning his own daughter." The funeral sermon touchingly describes how, on her death-bed, the little girl kept repeating, "I go, I go, away I go," and again the third time, "I go, I go."

The monument is a small altar-tomb, on which rests the effigy of the child, reclining on her elbow, and wearing the quaint costume of the time.

On the left is a charming little monument representing an infant in her cradle, that of the baby princess *Sophia*, daughter of James I., who died in 1606, when only three days old. She

is the first Sophia of English history, named after her grandmother, Sophia of Denmark, and bequeathing her name to her niece, Sophia, Electress of Hanover.

"This Royal Babe is represented sleeping in her Cradle, wherewith vulgar eyes, especially of the weaker sex, are more affected (as level to their cognizance, more capable of what is pretty than what is pompous) than with all the magnificent monuments of Westminster."

At the head of Queen Elizabeth's tomb is a large vault containing the remains of *General Monk, Duke of Albemarle*, d. 1670, and several of his family. General Monk took a very active part in the Restoration of the Stuarts, and was buried here by command of Charles II., who attended the funeral in person. The monument to Monk is in the south aisle, but his effigy used formerly to stand near his grave.

Among others buried here are *Joseph Addison*, the poet and essayist, d. 1719, whose monument is in Poets' Corner.

James Craggs, d. 1720-1, who succeeded Addison as Secretary of State. His monument stands at the west end of the Abbey. Speaking of Addison's funeral, Macaulay says: "His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang a funeral hymn. Bishop Atterbury, one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse and led the procession by torchlight, round the shrine of St

Edward and the graves of the Plantagenets, to the Chapel of Henry the Seventh. On the north side of that chapel, in the vault of the house of Albemarle, the coffin of Addison lies next to the coffin of Montagu. Yet a few months, and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was placed close to the coffin of Addison."

Charles Montagu, Earl of Halifax, d. 1715, distinguished as a statesman and financier. He was the great patron of the literary men of his day—"the second great Mæcenas"—and was the friend and supporter of Addison. His monument is on the south wall.

Edward Montagu, Earl of Sandwich, d. 1672, who took an active part in the Restoration. He was a distinguished naval commander, and was blown up with his ship when in action against the Dutch.

George Savile, Marquis of Halifax, d. 1695, who earned the title of "the trimmer." He was Lord Privy Seal in the reigns of three Kings—Charles II., James II., and William III. "He was a man of a very great and ready wit; full of life, and very pleasant, much turned to satire. . . . But with relation to the public, he went backwards and forwards, and changed sides so often, that in conclusion no one trusted him."[1] This monument is also on the south wall.

[1] (Burnet's "History of his Own Time.")

The South Aisle

A door on the right as we ascend the steps leads into the south aisle of the Chapel. Three beautiful tombs occupy the central space of the aisle. The first is that of *Margaret, Countess of Lennox*, d. 1578, daughter of Margaret Tudor, widow of James IV. of Scotland, by her second marriage with the Earl of Angus. The Countess of Lennox was thus first cousin to Queen Elizabeth. In her youth this lady had been very beautiful, and Lord Thomas Howard was imprisoned in the Tower by Henry VIII., on a charge of high treason, for having ventured to propose marriage to her without the king's consent. On the death of Lord Thomas Howard, Margaret married Matthew Stuart, Earl of Lennox. The epitaph states that she "had to her great-grandfather, King Edward IV.; to her grandfather, King Henry VII.; to her uncle, King Henry VIII.; to her cousin-german, King Edward VI.; to her brother, King James V. of Scotland; to her son (Darnley), King Henry I. of Scotland; to her grandchild, King James VI. (of Scotland) and I. (of England)."

The Countess died in poverty at Hackney, and was buried here in great state by Queen Elizabeth. The tomb is of alabaster. Upon it rests the effigy of Margaret in robes of state, wearing a close coif with a coronet over it. On either side of the tomb are the effigies of her children, four sons and four daughters.

Among them is the figure of Lord Darnley, which still has the broken remains of a crown above its head. Next to him is represented the second son, *Charles Stuart, Earl of Lennox*, d. 1576, father of Lady Arabella Stuart. He is buried with his mother in the vault below.

The next monument, which towers up almost to the roof, is that of *Mary, Queen of Scots*, daughter of James V. of Scotland and Mary of Guise, beheaded at Fotheringay Castle in 1586-7. After the execution, Queen Elizabeth "order'd the corps to be solemnly buried in the Cathedral of Peterborough, . . . where she rested, and had a sumptuous hearse erected to her." James I. afterwards commanded that his mother's remains should be removed to Westminster, so that the "like honour might be done to the body of his dearest mother and the like monument be extant of her that had been done to others and to his dear sister the late Queen Elizabeth."

The monument erected to Mary is in fact much more splendid and costly than that of Elizabeth. The fine effigy rests on a large sarcophagus, and is covered by a lofty and elaborate canopy. The queen is represented with the clear-cut, delicate features familiar to us in her pictures. She wears a close coif, a laced ruff, and a long mantle fastened with a jewelled brooch. At her feet sits the crowned lion of Scotland.

"Her elaborate epitaph is closed by the words from St Peter, recommending the

Saviour's example of patient suffering. Her tomb was revered by devout Scots as the shrine of a canonized saint." Her burial-place is said to have been "resplendent with miracles," and Dean Stanley concludes: "This probably is the latest instance of a miracle-working tomb in England, and it invests the question of Queen Mary's character with a theological as well as an historical interest." (The monument is the work of Cornelius Cure.)

In the same vault with their famous ancestress lie many other members of the Stuart family. Among these are *Henry Frederick, Prince of Wales*, who died in 1612 "in the rage of a malicious extraordinary burning fever." He was a prince of great promise, "in whose grave were buried the hopes of the Puritan party."

Arabella Stuart, d. 1615, daughter of Charles, Earl of Lennox, and first cousin to James I. This unhappy lady was always regarded with suspicion as a possible claimant of the throne, and after her marriage in 1610 with Sir William Seymour, a representative of the Suffolk branch of the royal family, she was imprisoned in the Tower, where she finally lost her reason.

Charles, eldest child of Charles I., who died an infant in 1629. Fuller tells us how "The Popish priests belonging to the Queen stood ready, watching to snatch the Royal Babe to their superstitious Baptisme; but the tender care of King Charles did out-vigil their watchfulness, commanding Doctor Web, his next

chaplain in attendance, to christen it according to the Church of England. This done, within few houres he expired; and lyes buried at Westminster."

Anne, daughter of Charles I., d. 1640—"a very pregnant little lady above her age, and died in her infancy when not full four years old. Being minded by those about her to call upon God even when the pangs of Death were upon her; 'I am not able' saith she, 'to say my long prayer (meaning the Lord's prayer); but I will say my short one, Lighten mine eyes, O Lord, lest I sleep the sleep of death.' This done, the little lamb gave up the ghost"—(Fuller).

Henry, Duke of Gloucester, d. 1660, the youngest son of Charles I. — the boy who promised his father that he would be torn in pieces rather than be made king in his elder brother's place. He died of small-pox at Whitehall shortly after the Restoration. "The king (Charles II.) was never known to grieve so much upon any other occasion."

Mary, Princess of Orange, d. 1660, daughter of Charles I., wife of William of Orange, and mother of William III. of England. "This peerless Princess—rich in piety and wisdom . . . came over to congratulate the happiness of her brother's miraculous restitution; when, behold, sickness arrests this Royal Princess, no bail being found by physick to defer the execution of her death. On the 31st of December following she was honourably (though privately) interred at Westminster, . . . and no eye so dry

but willingly afforded a tear to bemoan the loss of so worthy a princess"—(Fuller).

Elizabeth, Queen of Bohemia, d. 1661-2, eldest daughter of James I., and wife of Frederick, Elector Palatine, called the "Winter King" of Bohemia. After the vicissitudes of her troubled life, she rests here among her own kindred. Through her daughter Sophia, Electress of Hanover, Elizabeth became the ancestress of the present Royal House.

Prince Rupert, d. 1682, son of the Queen of Bohemia, famous for the valour with which he fought for his uncle, Charles I., in the Civil Wars.

Anne Hyde, Duchess of York, d. 1671, daughter of the Earl of Clarendon, first wife of James II., and mother of the two queens, Mary II. and Anne. "A woman of excellent sense, and a soul suited to her high station."

In this vault lie also ten children of James II., and eighteen children of Queen Anne. One only of Anne's children, William, Duke of Gloucester, survived infancy. He died in 1700, aged eleven, "of a fever occasioned by excessive dancing on his birthday"—(Dart).

The third tomb is that of the noble and venerable *Margaret Beaufort*, Countess of Richmond and Derby, d. 1509, great-grand-daughter of John of Gaunt, and mother of King Henry VII. by her first husband, Edmund Tudor, Earl of Richmond, son of Owen Tudor and Queen Katherine de Valois. Margaret married for her second husband Sir Henry

Stafford, younger son of the Duke of Buckingham; and for her third, Thomas, Lord Stanley, who crowned Henry VII. on Bosworth Field, and was by him created Earl of Derby. This is the "Lady Margaret" who "founded two colleges, one to Christ, and the other to St John, His disciple" at Cambridge, and who also founded a Chair of Divinity at both Universities. "Her outward existence," says Dean Stanley, "belonged to the mediæval past. She lived almost the life, in death she almost wears the garb, of an Abbess. Even her marriage with Edmund Tudor was the result of a vision of St Nicholas. The last English sigh for the crusades went up from those lips. She would often say, that if the princes of Christendom would combine themselves, and march against the common enemy, the Turk, she would most willingly attend them, and be their laundress in the camp. The bread and meat doled out to the poor of Westminster in the College Hall is the remnant of the old monastic charity which she founded in the almonry."

It is curious and interesting to remember that this "last mediæval Princess" was a "great encourager of Printing," and a special patroness of Caxton, whose printing-press was set up in the Abbey almonry. She is thus directly connected with one of the great forces of our modern life.

Margaret died at Barking Abbey a few days after the coronation of her grandson, Henry VIII. Her friend and confessor, Bishop Fisher, who preached her funeral sermon, said of her:

"Every one that knew her loved her, and everything that she said or did became her."

The tomb is the work of Torrigiano, and greatly resembles that of Henry VII. in general design. It is of black marble, while the beautiful effigy, the little canopy, and the coats of arms enclosed in flowered wreaths, are in gilt bronze. The portrait effigy represents Margaret in her old age, wearing a widow's dress. The withered hands raised in prayer are wonderfully characteristic. Round the verge of the monument is inscribed an epitaph composed by Erasmus, the Reformer.

At the eastern end of the Chapel, inscriptions in the pavement record the burial of—

Charles II., d. 1685.
Queen Mary II., d. 1694.
William III., d. 1702.
Prince George of Denmark, d. 1708.
Queen Anne, d. 1714.

None of these sovereigns had any monument erected to them. The wax effigy of Charles II., however, stood near his grave for many years.

Charles II. was "obscurely buried at night without any manner of pomp, and soon forgotten after all his vanity."

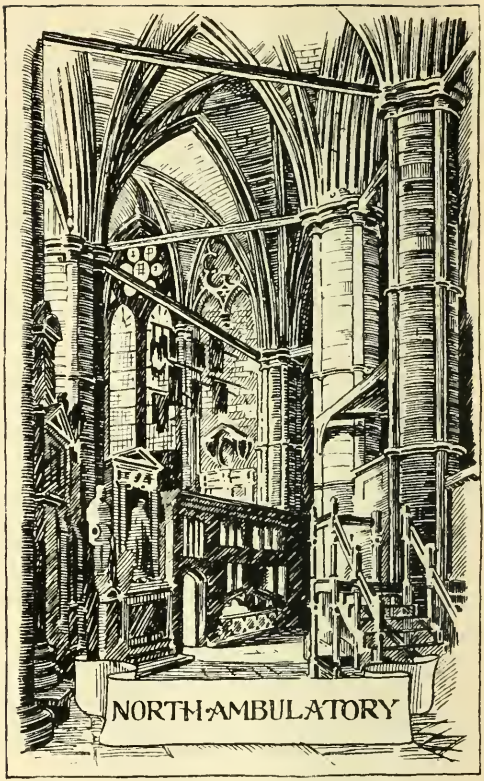
The funeral of Mary II. was marked by the attendance of both Houses of Parliament, "the Lords robed in scarlet and ermine, the Commons in long black mantles. No preceding Sovereign had ever been attended to the grave by a Parliament; for, till then, the Parliament had always expired with the Sovereign. . . . On the gorgeous

coffin of purple and gold were laid the crown and sceptre of the realm. The day was well suited to such a ceremony. The sky was dark and troubled, and a few ghastly flakes of snow fell on the black plumes of the funeral car. Within the Abbey, nave, choir, and transept were in a blaze with innumerable wax lights"—(Macaulay).

The funeral of William III. was very simple, and no special splendour seems to have marked that of Queen Anne.

Close to the graves of these Stuart sovereigns is the monument of General Monk, buried, as we have seen, in the opposite aisle. The monument was erected about 1717.—(Kent des: Scheemakers, sculptor.)

Against the north wall, next to the monument of Monk, is the statue erected by Horace Walpole in memory of his mother, *Catherine Shorter, Lady Walpole*, d. 1737, first wife of the great Whig Minister, Sir R. Walpole, afterwards Earl of Orford. The figure is a copy of the famous statue of "Modesty" at Rome. The epitaph is by Horace Walpole. (Valori, sculptor.)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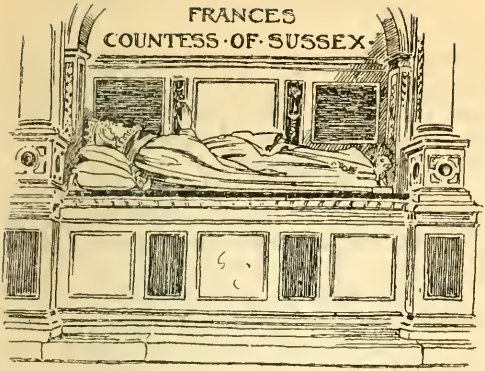


CHAPTER VIII

THE NORTH AMBULATORY AND CHAPELS

"No great man lives in vain. The history of the world is but the biography of great men."

The North Ambulatory

TURNING into the north ambulatory, we find, at the foot of the steps leading to Henry VII.'s Chapel, a stone marking the grave of *Edward Hyde*, Earl of Clarendon, d. 1674, the famous historian of "The Great Rebellion," grandfather of Queen Mary II. and Queen Anne. He died in exile at Rouen, having been impeached for high treason. The inscription was not cut until 1867.

Beyond, on the right, are the monuments of—

William Pulteney, Earl of Bath, d. 1674,

"Patriot Pulteney," as he was called. He is buried in the Islip Chapel, and his funeral was the occasion of a tumult, during which the canopy of Edward I.'s tomb was broken down.—(Wilton, sculpt.)

Admiral Holmes, d. 1761, Commander-in-Chief of the fleet at Jamaica.—(Wilton, sculpt.)

Close to the entrance of the Chapel of St John the Baptist are the graves of—

Sir John Windsore, d. 1414, nephew of the famous William of Windsore, who was Lord Lieutenant of Ireland in Edward III.'s time. "This John . . . had been a soldier in his youth, and was a great commander in the wars in Ireland, and the battle of Shrewsbury with Henry IV., but, repenting him of his bloodshed, finished his life in piety."

A brass plate with a Latin rhyming inscription remains on the gravestone.

John Pym, leader of the popular party in the Long Parliament, d. 1643. He was "buried with wonderful pomp and magnificence in that place where the bones of our English kings and princes are committed to their rest." His body was disinterred in 1661, and thrown into a pit just outside the Abbey, with those of most of the Parliamentary magnates. Pym's power and influence led the Royalists to nickname him "King Pym," and Clarendon says of him, "he seemed to all men to have the greatest influence upon the House of Commons of any man; and in truth, I think he was at that time (1640) and for some months after, the most popular man,

and the most able to do hurt, that hath lived at any time."

William Strode, d. 1645, one of the five members demanded by Charles I., when he entered the House of Commons with an armed force in 1641-2. Clarendon speaks of Strode's virulence and malice, and says he was "one of those . . . who most avowed the curbing and suppressing of majesty."

Bishop Brian Duppa, d. 1662. Dean of Christ Church, Oxford, and Bishop of Chichester, Salisbury, and Winchester successively. He was tutor to Charles II., who had so great reverence for him, "that the day before his death that Prince came to Richmond, and at the bedside asked his blessing on his bended knees."

The Bishop "was a considerable Benefactor to Christ Church College and that of All Souls in Oxford, founded a Hospital at Greenwich, where he was born, with this inscription over the door: 'A poore Bishop vow'd this House, but a great and wealthy one built it.'"

During the "troublesome times" Bishop Duppa retired to Richmond, where he died.

Earl Ligonier, d. 1770, aged ninety-two. He fought under Marlborough, and was present at the battle of Blenheim, and afterwards became one of Queen Anne's generals.—(Moore, sculpt.)

At the entrance of the Chapel of St John the Evangelist is the gigantic monument erected by the King and Parliament to *General James Wolfe*, killed at Quebec in 1759, aged only

thirty-three. Wolfe's victory over the French at Quebec, and the capture of that town, finally won the province of Canada for England.

Walpole describes Wolfe's death as "noble indeed," and tells how "fast as life ebbed out, his whole anxiety centred on the fortune of the day. He begged to be borne nearer to the action; but his sight being dimmed by the approach of death, he entreated to be told what they who supported him saw. He was answered that the enemy gave ground. He eagerly repeated the question, heard the enemy was totally routed, cried 'I am satisfied,' and expired."

It has already been mentioned that Dean Zachary Pearce gravely considered a proposal to remove the beautiful tomb of Aymer de Valence in order to make room for this monument, a piece of vandalism prevented by the remonstrances of Horace Walpole. As it is, the screen of St John the Evangelist's Chapel has been sacrificed, and the tombs of Abbot Esteney and Sir John Harpedon moved from their original position into the Ambulatory.

The monument, which was the first public work of Joseph Wilton, is an imaginary representation of Wolfe's death. On the basement, below the group of figures, is a bronze bas-relief by Capizzoldi, which depicts the landing of the British troops, and their ascent of the Heights of Abraham.

Wolfe is buried at Greenwich, in his father's grave.

Sir John Harpedon, d. 1457, a knight of

Henry V., and fifth husband of the celebrated Kentish heiress, Joan de la Pole, Lady Cobham, whose fourth husband was Sir John Oldcastle, the "good Lord Cobham."

This tomb, once raised four feet from the floor, formed part of the screen of St John the Evangelist's Chapel, as did also the tomb of Abbot Esteney.

The brass represents a knight fully armed, with his feet resting on a lion, and his head on a helmet. On the helmet is the crest, a hind's head issuing from a crown.

John Esteney, d. 1498, Abbot of Westminster from 1474 until his death. In Esteney's time, the vaulting of the west end of the church was completed, and the great west window set up. He is also remembered as the patron of Caxton, whose printing-press was set up in the Almonry in 1477, and who dates some of his books from "the Abbey of Westminster." Esteney also did good service to his Abbey by persuading the Papal Court to remit the obligation for each Abbot to go to Rome to be confirmed by the Pope, which journey was a heavy charge on the revenues.

Like his predecessor, Abbot Millyng, Esteney had charge of Queen Elizabeth Woodville when she took sanctuary at Westminster.

The brass effigy on the low altar-tomb represents the Abbot in "Mass Habits," with one hand raised in benediction, the other holding a crozier. From the mouth proceeds a label with the words: "Exultabo in Deo Jhu Meo." The figure is surmounted by a triple canopy.

The tomb was opened in 1706, and again in 1772. Dart tells us that the Abbot's body was found entire, "lying in a Chest quilted with yellow Satten; he had on a gown of Crimson Silk girded to him with a black girdle; on his Legs were white silk stockings; and on his Face, which was black, a clean napkin doubled up and laid corner-wise; the Legs and other Parts of the Body firm and plump."

Two gravestones, once containing brasses, mark the resting-places of *Thomas Brown* and *Humphrey Roberts*, d. 1508, two monks of the Abbey, who lie beneath one slab; and *Sir Thomas Parry*, d. 1560, Treasurer of the Household and Master of the Courts and Liveries to Queen Elizabeth, who lies beneath the other.

(Observe the beauty and stateliness of Henry III.'s tomb as seen from the Ambulatory side. It here appears triple, and much of the original decoration remains.)

Chapel of St Paul

The first of the northern chapels (on the right as we descend from Henry VII.'s Chapel) is dedicated to St Paul.

Relics of the Saint were once placed here, and among them, the cloth in which his head was wrapped after execution, presented by Edward the Confessor.

The western half of the screen which divided the chapel from the ambulatory was destroyed to make way for Pulteney's monument, while

the eastern half now forms part of Ludovick Robsert's tomb.

In the centre of the Chapel stands the fine altar-tomb of *Sir Giles Daubeney*, d. 1507, and his wife Elizabeth, d. 1500. He was Lord Lieutenant of Calais, and Chamberlain to Henry VII., and was raised to the Peerage in 1486 for his services during Henry VII.'s exile.

The tomb is of Purbeck marble, with alabaster effigies in the costume of the period. Sir Giles wears plate armour, and the full insignia of the Order of the Garter. On the soles of his shoes are little figures of friars who hold rosaries. The original gilding and colour has all but disappeared, as the tomb has been repainted.

Close to this tomb stands "the stupid Colossus, whose introduction here is the most crying evidence of the want of taste in our generation" —the monument of *James Watt*, d. 1819, the improver of the steam-engine, who is buried near Birmingham.

This gigantic monument was erected with much difficulty, as part of it had to be dragged in over Robsert's tomb, and the statue could hardly be got through the door. The pavement gave way beneath the immense weight, laying bare "rows upon rows of gilded coffins" below, and had not timely precaution been taken, "workmen and work must inevitably have fallen in and joined the dead in the chamber of death" —(Cunningham).

The statue is by Chantrey, the inscription by Lord Brougham.

Going round the Chapel to the right, we find the monuments of—

Ludovick Robsert, d. 1431, and his wife, Elizabeth, daughter and heiress of Sir Bartholomew Bourchier. Robsert was a native of Hainault, and was created Lord Bourchier after his marriage. He was made the King's Standard Bearer as a reward for his exploits on the field of Agincourt; he was attached to the personal household of Katherine de Valois, and afterwards became Chamberlain to Henry VI.

The monument forms part of the screen of the Chapel, and is, from an architectural point of view, one of the most remarkable in the Abbey. The whole was once richly coloured and gilt, the upper part being covered with coats of arms and mottoes. The inscriptions are now nearly effaced, but on the top cornice the words "Non nobis Dne non nobis sed Nni tuo da Gloriam" are still visible.

Tradition connects Robsert with "Geoffrey Chaucer, our poet," and Dart tells us that he found Chaucer's arms among those on the screen.

Francis, Lord Cottington, of Hanworth, d. 1652, Lord Treasurer in Charles I.'s reign, and thrice ambassador to Spain (under James I., Charles I., and Charles II.), who "for his faithfull adherence to ye crowne (ye usyrpers prevayling) was forc't to fly his country." He died at Valladolid, during his embassy to Spain.

Clarendon describes Lord Cottington as "a very wise man," and as "master of an incomparable temper, . . . which was not liable to any

transport of anger or any other passion."—"He never used anybody ill, but used many very well for whom he had no regard; his greatest fault was, that he could dissemble, and make men believe that he loved them very well when he cared not for them. . . . He was heartily weary of the world, and no man was more willing to die; which is an argument that he had peace of conscience. He left behind him a greater esteem of his parts than love to his person."

"He raised himself by his natural strength," says Fuller, "without any artificial advantage; having his parts above his learning, his experience above his parts, his industry above his experience, and (some will say) his success above all."

The monument was erected by his nephew, and is of black and white marble, with a reclining effigy.—(Fanelli, sculpt.)

Above, is a fine bust of his wife, *Anne, Lady Cottington*, d. 1633-4. Her monument was raised to her by her husband, and is the work of Hubert le Sœur.

The place of St Paul's altar is occupied by the fine Renaissance tomb of *Frances Sidney*, Countess of Sussex, aunt to Sir Philip Sidney, and wife of the Earl of Sussex who rivalled Leicester in Elizabeth's favour. It may be noticed that several ladies of the Elizabethan Court have thus, by the position of their monuments, "trampled on the ancient altars in their respective chapels."

Frances Sidney was the foundress of Sidney

Sussex College at Cambridge, "a woeman whyle she lyved adorned with many and most rare gifts both of mynde and bodye, towards God truly and zelously religious, to her frends and kinsfoulke most liberal, to the poore prisoners, to the Ministers of the Worde of God, alwaies most charitable." The recumbent effigy is a good illustration of Elizabethan costume. The feet rest on a porcupine, the Sidney crest.

Dudley Carleton, Viscount Dorchester, d. 1631-2, Secretary of State under Charles I., educated at Westminster School and Christ Church, Oxford. "He was the last English Deputy who sat on the States-General of the Netherlands, 1615-1626, a privilege the English Crown had possessed from the middle of Elizabeth's reign." Clarendon says of him that he "understood all that related to foreign employment, and the condition of other princes and nations, very well; but was utterly unacquainted with the government, laws and customs of his own country, and the nature of the people."

The monument, erected in 1649, is by Nicholas Stone, who received £200 for it. Carleton's wife, Anne Garrord, who died a few years before him, is buried in the same grave.

Sir Thomas Bromley, d. 1587. He succeeded Sir Nicholas Bacon as Lord Keeper, and presided at the trial and sentence of Mary, Queen of Scots. Dart describes the monument as "a magnificent monument of Alabaster, with Pillars of marble and Lydian, gilt, on which is the Effigy of an ancient Person in a Chancellor's gown, with

eight Children kneeling at his Feet." At the back appears the official purse, and above are figures of Fame and Immortality.

Sir James Fullerton, d. 1630-1, and his wife. He was First Gentleman of the Bedchamber to Charles I. "He died Fuller of Faith then of Feares; Fuller of Resoluc'on then of Paienes; Fuller of Honour then of Dayes." A marble altar-tomb with alabaster effigies. The wife wears a miniature of her husband fastened to her girdle.

Just below this monument lies *Archbishop Ussher*, d. 1655-6, buried here in state by Cromwell's desire, and at his expense, although the Archbishop had been a friend of Charles I. This funeral was the only liturgical service held in the Abbey during the Commonwealth.

Sir John Puckering, d. 1596, who prosecuted Mary, Queen of Scots, and her secretary, Davison. He succeeded Sir Christopher Hatton as Keeper of the Great Seal in Elizabeth's time. The tomb was erected by his widow, who added her own statue. It is in the Renaissance style, and of various kinds of marble. The effigies and the statues of the eight children are of alabaster.

Sir Henry Belasyse of Brancepeth, d. 1717, Lieutenant-General of William III.'s forces in Flanders, "lineally descended from Belasius, one of the Norman generals who came into England with William the Conqueror and was knighted by him."—(Scheemakers, sculpt.)

On one side of this tomb is a bust of *Sir Rowland Hill*, d. 1870, the originator of the

penny postage. The bust is by W. D. Keyworth.

The banners which hang in this chapel are those carried at the funerals of the old Northumbrian family of Delaval, who were buried here about a century ago.

Chapel of St Erasmus

This little chapel, or shrine, fitted up to receive the image of a saint in the time of Richard II., now serves as the entrance to the Chapel of St John the Baptist. It is thought that when the chantry chapel dedicated to St Erasmus by Elizabeth Woodville was demolished, together with other buildings, in order to make room for Henry VII.'s new Lady Chapel, the Saint's altar was temporarily placed here.

Over the beautiful fourteenth century doorway are the words "Sanctus Erasmus," painted there by order of Abbot Islip; above, again, is a fine sculptured niche with a moulding of vine leaves. This niche is now disfigured by the insertion of a most incongruous tablet. On the wall within, the outline of a statue can still be seen, and also the hole in the roof through which the lamp was suspended. St Erasmus was Bishop of Campania; he was martyred under Diocletian, and, according to the Golden Legend, was "ledde through the heyght of Heven into the uppermost place, where he stondeth wyth God wyth all the hooly companye."

Close to this entrance are two curious little

monuments. On the eastern side, *Jane Crewe*, wife of Sir Clippesby Crewe, d. 1639; on the western side, *Juliana Crewe*, d. 1621, daughter of a Sir Randolph Crewe who was Lord Chief Justice of the Queen's Bench in Elizabeth's reign.

Chapel of St John the Baptist

This Chapel, entered through that of St Erasmus, had originally a wooden screen, with a doorway in the centre. It is now divided from the ambulatory by a line of tombs.

In the centre is the stately altar-tomb of *Thomas Cecil*, d. 1622-3, Earl of Exeter, eldest son of Lord Burleigh, and his first wife, *Dorothy Nevill*, d. 1608. Queen Elizabeth made him Governor of Hull as a reward for his services in the Low Countries, and in the suppression of the Northern Rebellion of 1569.

The tomb is of black and white marble, with recumbent effigies. A space is left for the effigy of the Earl's second wife, Frances Brydges, but she refused to allow her effigy to be placed on the left side, and is buried at Winchester, though the inscription states that she is buried here.

As we go round the Chapel to the right, we find the monuments of—

George Fascet, Abbot of Westminster from 1498 until his death in 1500. An altar-tomb in the Perpendicular style, with a stone canopy. On the panels are the arms of Fascet and of the Abbey; on the frieze is the Abbot's name in a cipher. The effigy has disappeared, and in its

stead an ancient stone coffin rests on the tomb. This coffin is generally supposed to contain the bones of—

Thomas Millyng, d. 1492, Abbot of Westminster from 1469-74. Abbot Millyng stood godfather to Edward V. when he was baptised in the Abbey, and was made Bishop of Hereford by Edward IV. as a reward for his protection of Elizabeth Woodville while she was in sanctuary at Westminster. Millyng was first interred in the centre of the chapel, but his coffin was removed as the vaults became filled up.

Thomas Ruthall, d. 1523, Bishop of Durham, private secretary to Henry VII., and made a Privy Councillor by Henry VIII. He died of "chagrin at his imprudence" in sending to Henry VIII., by mistake, an inventory of his own vast wealth instead of a volume of State papers. The error was discovered by Wolsey, who pointed out to the king that "he knew where a man of money was in case he needed it." "As soon as the Bishop understood his own Error, the conceit thereof touched him so near, as within a very short Time after he died." The tomb and effigy are of freestone, and much decayed. Only a few fragments of the canopy remain.

Richard Harweden (or Harounden), Abbot of Westminster from about 1420-40, is buried in this chapel.

William de Colchester, d. 1420, Abbot of Westminster from 1386 until his death. He

was sent on several important embassies by Richard II., Henry IV., and Henry V., and attended the Council of Constance in 1414 as one of the king's ambassadors. "In the latter part of this man's time," says Widmore, "the rebuilding of the west part of the Abbey was carried on with great application." It is related of this abbot that he took a leading part in a conspiracy to restore Richard II. One chronicle says that he "highly fested" his co-conspirators, and that "when thei had well dined, thei all withdrew themselfes into a secret chamber and sat down to counsail. . . . The Abbot of Westminster, in whose house this traiterous confederacy was conspired, hearyng that the chefetains of his felowshippe were espied, taken, and executed, going between his monasterie and mansion, for thoughte fell in a sodaine palsey, and shortely after without any speche ended his life." This story is followed by Shakespeare, who writes in "Richard II." (Act V. Sc. vi.)—

> "The grand conspirator, Abbot of Westminster,
> With clog of conscience and sour melancholy
> Hath yielded up his body to the grave."

The Abbot, however, lived twenty years after the alleged conspiracy.

The altar-tomb and recumbent portrait-effigy are of freestone, once painted, and now much decayed. Some colour remains on the effigy, which is robed in splendid vestments. The canopy has long since disappeared.

Above Colchester's tomb is a tablet to the

gallant *Lieutenant-Colonel Macleod*, who fell at the siege of Badajos in 1812.

The spot where the altar once stood is now occupied by the monument of *Henry Cary, Lord Hunsdon*, d. 1596, first cousin to Queen Elizabeth, his mother being Mary Boleyn, sister of Queen Anne Boleyn. Lord Hunsdon was Lord Chamberlain to Queen Elizabeth, to whom he was also a most faithful and devoted friend. He was Governor of Berwick, and "suppressed the northern commotion" (in 1570) for which he received a letter of thanks from Elizabeth with a postscript in her own writing: "I doubt much, my Harry, whether the victory given me more joyed me, or that you were by God appointed the Instrument of my Glory." Hunsdon had also a special charge of the Queen's person during the alarm of the Spanish Armada. "He was a fast man to his Prince, and firm to his Friends and Servants. . . . As he lived in a roughling time, so he loved sword and buckler-men, and such as our fathers were wont to call 'men of their hands.'" Fuller calls him "a valiant man . . . very cholerick, but not malicious." He is said to have died of disappointment at the delay in his long expected elevation to the earldom of Wiltshire. "When he lay on his death-bed the Queen gave him a gracious visit, causing the Patent for the said Earldom to be drawn, his Robes to be made, and both to be laid down upon his bed; but this lord (who could dissemble neither well nor sick), 'Madam,' said he, 'seeing you counted me not worthy of this

honour whilst I was living, I count myself unworthy of it now I am dying.' "

The monument, which is thirty-six feet high (the loftiest in the Abbey), was erected by his son. It is of marble and alabaster, gilt and painted, with decorations of Italian design. Tudor roses adorn the soffit of the arch, and on the tomb is "other flory and fruit-work, very pleasant and delightful to behold." The Cary coat of arms may be seen in the centre, and on the top a swan, the Cary badge.

In Lord Hunsdon's vault is buried *Lady Alice Vaughan*, d. 1689, daughter of the Earl of Bridgewater, an incident in whose youth suggested to Milton the idea of "Comus."

A small grey Purbeck marble tomb close to the wall is supposed to be that of *Hugh* and *Mary de Bohun*, d. about 1300, children of Humphrey de Bohun, Earl of Hereford, and Elizabeth, fourth daughter of Edward I. It is said that this tomb was moved from the Confessor's Chapel by Richard II., to make room for the tomb of Anne of Bohemia.

Thomas Cary, d. 1648-9, Gentleman of the Bedchamber to Charles I., and said to have died of grief at the king's fate. The mention of Charles I. on this monument is his only memorial in Westminster.

Close by are the ancient aumbries where the sacramental plate was kept.

Colonel Edward Popham, d. 1651, and *Anne*, his wife. Clarendon describes him as "a principal officer of the Parliament in their fleets

at sea, and of a passionate and virulent temper, of the Independent party." Buried in Henry VII.'s Chapel and disinterred at the Restoration. His friends, however, were allowed to take the body away, and the monument was permitted to remain, on condition that the inscription was erased.

Sir Thomas Vaughan, d. 1483, private treasurer to Edward IV., and chamberlain to Edward V. Beheaded at Pontefract by order of Richard III. A grey Purbeck marble tomb with a brass effigy of a knight in plate armour, his hands joined in prayer. The brass is much mutilated, and little of the inscription remains.

A stone in the floor marks the burial-place of *Robert Devereux, Earl of Essex*, d. 1646, son of Queen Elizabeth's favourite. After serving Charles I., he took the popular side in the Long Parliament, and in 1642 became General-in-Chief of the Parliamentary forces. His body was not disinterred at the Restoration. The present inscription was placed over his grave by Dean Stanley.

The Islip Chapel and Wax Effigies

The next small chapel (westward, on the right) was fitted up by Abbot Islip in the sixteenth century, and is called by his name. Observe on the walls and on the frieze, the name and rebus of the abbot—an eye with a hand holding a slip or branch, and a man slipping from the branch of a tree—"I—slip." These designs formerly appeared on the window also.

The chapel is separated from the Ambulatory by a fine stone screen, and is now used as a robing-room for bishops who are consecrated in the Abbey.

Abbot Islip (called after his birthplace in Oxfordshire) died in 1532, and was buried in his own chapel "after a very pompous manner." He was one of the great builders of the Abbey. In his time Henry VII.'s Chapel was built, the western towers were carried up as far as the roof, rooms were added to the "Abbot's lodgings," and the gallery in the nave known as the "Abbot's Pew" was erected. Islip's monument originally stood in the centre of the chapel, and consisted of two slabs of black marble, the upper one carried on brass pilasters, and forming a kind of canopy. Beneath, upon the lower slab, lay an alabaster figure of the abbot in his robes, or, as some say, "a Skeleton in his Shrowd, curiously inculpt." The remains of the tomb now form a table by the window.

In this chapel, in a nameless grave, lies *Anne Mowbray*, daughter and heiress of the Duke of Norfolk, married in her childhood (1477) to Richard Duke of York, son of Edward IV.

Against the eastern wall, in the place of one of the former altars, is the monument of *Sir Christopher Hatton*, d. 1619, nephew and heir of the famous Lord Chancellor of the same name.

A flight of modern stairs leads up to the chantry chapel above, where the curious wax effigies are now preserved — the "Ragged Regiment," as they were called. These

effigies recall an ancient custom, which dates from the funeral of Henry V., namely, the custom of carrying a representation of sovereigns and other great personages at their funerals. Up to Henry V.'s time, the embalmed body of the sovereign was borne on the funeral car, with the face exposed. Royal effigies existed and were placed in the Abbey before this date, but were apparently not carried in the funeral processions. After the burial, the effigy usually remained for some time under the "herse," or temporary monument, which was a wooden platform draped with black hangings, and otherwise adorned according to the taste of the period. This "herse," with the effigy, was left in the Abbey for about a month after the funeral, and in the case of sovereigns, for longer.

The older effigies were not made of wax, but of wood, with heads, hands, and feet of plaster. Henry V.'s was made of "cuir bouilli," ("boyled hides.") The ghastly remains of the more ancient effigies are wisely withdrawn from view, and kept in a closed cupboard.

In the seventeenth century the figures of Edward I. and Eleanor, Edward III. and Philippa, Henry V. and Katherine, Henry VII. and Elizabeth of York, James I. and Anne of Denmark, and Henry, Prince of Wales, could still be identified. Dart (writing in the eighteenth century) says: "there are many of them, but sadly mangled, some with their faces broke, others broken in sunder, and most of them stripped of their robes, I suppose by the late

rebels. I observe the ancientest have escaped best, I suppose by reason that their cloaths were too old for booty."

Eleven wax effigies now remain. The oldest is that of *Charles II.*, which long stood beside his grave in Henry VII.'s Chapel. He wears the blue and red velvet robes of the Garter, with collar and ruffles of real point lace. The face is no doubt a contemporary portrait, modelled at the time of death.

The effigy of *Elizabeth* is a restoration by the Chapter in 1760, the original figure being quite worn out in 1708. She wears the kind of dress so familiar to us in her pictures, but the face has a weird and profoundly sad expression.

Next to Elizabeth stands *William III.* and *Mary II.*, whose figures are placed together in one large case. Mary's tall and stately person is robed in purple velvet over a brocaded skirt. She wears imitation paste and pearl ornaments and beautiful lace. William III., much shorter than his wife, stands on a footstool, so that the difference of height is not too perceptible! These sovereigns have the crown between them, and each carries an orb and sceptre.

Queen Anne is arrayed in brocaded silk; she wears the crown over her flowing hair, and carries the orb and sceptre like her sister.

Close to Queen Anne stands the dilapidated figure of *General Monk*, in armour. The cap he wore is immortalized in the "Ingoldsby Legends," and in Goldsmith's "Citizen of the World." It

appears to have been a great feature in the "Ragged Regiment" show, the chief duty of the visitor being to "put summat in." Monk's effigy stood for many years beside his grave in the north aisle of Henry VII.'s Chapel.

The next figure is that of *Frances, Duchess of Richmond*, "La belle Stuart," "in the very robes her Grace wore at the coronation of Queen Anne." Her parrot perches beside her. This lady is said to have sat for the figure of Britannia on the coins. She left orders that her effigy, "as well done in wax as can be," should be placed by her grave, "under crown glass and none other" (*v.* Henry VII.'s Chapel).

Next to "La belle Stuart" stand *Catherine, Duchess of Buckinghamshire* (*v.* Henry VII.'s Chapel) and her little son, the Marquis of Normanby, who died when a child. The Duchess is dressed in the brocaded robes she wore at George II.'s coronation. She "settled her own funeral with the Garter King-at-Arms, on her death-bed, and 'feared dying before the pomp should come home.' 'Why don't they send the canopy for me to see? Let them send it, though all the tassels are not finished.'"

The glass case in the centre of the chantry contains the figure of her last surviving son, *Edmund Sheffield*, last *Duke of Buckinghamshire*, who died at Rome in 1735, aged nineteen. (Buried in Henry VII.'s Chapel.) This effigy, which formerly lay in the Confessor's Chapel, is the last that was carried at a funeral. The

Duchess of Buckinghamshire wished to borrow the great Duke of Marlborough's funeral car for her son's remains, but the haughty Sarah replied: "It carried my Lord Marlborough, and shall never be profaned by any other corpse." "I have consulted the undertaker," retorted the Duchess of Buckinghamshire, "and he tells me I may have a finer for twenty pounds."

The two remaining figures, those of Lord Chatham and of Nelson, were erected merely as a means of attracting sight-seers.

The effigy of Nelson was in fact set up as a counter-attraction to his tomb in St Paul's, which drew thither such crowds of visitors. It is said to be copied from a smaller effigy, for which Nelson sat. With the exception of the coat, the dress was really his own, and was worn by him. "There is convincing proof that the hat also belonged to the Admiral, for when Maclise painted 'The Death of Nelson,' he borrowed it to copy, and found the eye-patch still attached to the inner lining, and the stamp, always found in old hats of that period, in the crown. The makers were obliged to put it in to show that the 'hat tax' had been paid"—(Deanery Guide).

Chapels of St John the Evangelist, St Michael, and St Andrew

These three Chapels were formerly separate, and were divided from each other and from the transept by fine wooden screens, having door-

ways opening into the north transept. The screens have been mutilated and removed to make room for various monuments. Abbot Esteney erected the screen which divided St John's Chapel from the ambulatory, and which stood until about 1772. It is said to have been "made and adorned with several carvings and coats of arms." A fragment, including the doorway, remains next the transept, but with no traces of the original colour and gilding.

The screen of St Andrew's Chapel was "richly adorned with curious carvings and ingravings, and other Imagery work of Birds, Flowers, Cherubims, Devices, Mottoes, and Coats of Arms of many of the chief nobility painted thereon, at the charge and cost of Edmund Kyrton, Abbot of Westminster." This screen has been entirely demolished.

The Confessor presented to the Abbey the bones of St Andrew, and part of his cross, on which he was said to have been crucified in Achaia.

The "good Queen Maud," wife of Henry I., gave relics of the cell and garments of St John the Evangelist.

In the Stuarts' time, the Lower House of Convocation sat in this part of the Church, while the Upper House sat in Henry VII.'s Chapel.

St John's Chapel

The first tomb on the right as we enter the Chapel is that of *Sir Francis Vere*, d. 1609, a

great soldier in Elizabeth's reign. He commanded the English forces in the Netherlands, and distinguished himself specially at the battle of Nieuport in 1600. He was "of that ancient and of the most noble extract of the Earls of Oxford . . . yet he brought more glory to the name of Vere, than he took of blood from the family. . . . To speak much of him were the way to leave out somewhat that might add to his praise, and to forget more that would make to his honour . . . when he died, no man had more of the queen's favour, and none less envied."—(Naunton.)

Dart speaks of Vere as "a gentleman of singular character both for arms and letters."

The noble monument was erected by his widow, and is said to be copied from that of Count Engelbrecht II. of Nassau at Breda. The effigy, represented as wrapped in a cloak or loose gown, lies on a slab of black marble, and above it is a second slab borne as a canopy by four kneeling knights. On this canopy rests Vere's armour, an allusion to his having died in his bed, and not on the field of battle. The inscription has disappeared. The oft-quoted epitaph from Pettigrew's collection must do duty for it—

"When Vere sought death, arm'd with the sword and shield,
Death was afraid to meet him in the field,
But when his weapons he had laid aside,
Death, like a coward, smote him, and he died."

A well-known story relates how the French sculptor Roubiliac, who was superintending the

erection of the Nightingale monument, was found one day by Gayfere, the Abbey mason, gazing intently on the figure of one of the kneeling knights who support Vere's canopy. "As Gayfere approached, the enthusiastic Frenchman laid his hand on his arm, pointed to the figure, and said in a whisper: 'Hush, hush! he vil speak presently'"—(Cunningham's Handbook).

Aubrey de Vere, d. 1702-3, twentieth and last Earl of Oxford of that name, Lieutenant-General of the forces under William III. and Anne, is buried, with his family, in a vault just north of Sir Francis Vere's tomb.

Making the circuit of the walls to the right, we find the monuments of—

Captain Edward Cooke, d. 1799, who captured a French frigate in the Bay of Bengal, and died of the wounds received in the action. A relief by Bacon, jun., erected by the East India Company.

Clement Saunders, d. 1695, carver-in-ordinary to Charles II., James II., and William III. Buried in the Abbey at his own special desire.

Sir George Holles, d. 1626, brother of John, Earl of Clare, who erected this monument. Holles was Major-General of the forces in the Netherlands, and served under his uncle, Sir Francis Vere.

The statue occupies the site of St John the Evangelist's altar, and is the first in the Abbey that stands erect, and the first to be "altogether furnitured like a Roman hero." Small weeping figures of Bellona and Pallas rest on the pedestal,

"with owls, the emblems of sagacity and vigilance, standing by them." The right eye of the statue is coloured sable, probably in allusion to some defect or wound. On the base is a relief representing the battle of Nieuport, in which Holles distinguished himself. (Nicholas Stone, sculpt.)

Grace Scot, d. 1645-6, whose father and husband were both among Charles I.'s judges. Colonel Scott was executed at the Restoration. The epitaph runs thus—

"Hee that will give my Grace but what is Hers,
Must say her Death hath not
Made only her deare Scot
But Vertue, Worth, and Sweetnesse Widowers."

Sir George Pocock, d. 1793. A monument by John Bacon, with a figure of Britannia defiant.

Close to the entrance on the left is the monument to *Sir John Franklin*, the Arctic explorer, lost with his crew in 1847, while engaged on the discovery of the North-west Passage.

Bust by Noble. Epitaph by Tennyson.

St Michael's Chapel

Catherine Dormer, Lady St John, d. 1614-15. maid of honour to Queen Elizabeth. A stiff Elizabethan effigy, restored in 1879 to its original position, whence it had been moved to St Nicholas's Chapel to make room for the Nightingale monument.

Theodore Phaliologus, d. 1644, who claimed

descent from the last Christian emperors of Constantinople, the Palæologi.

Lady Elizabeth Nightingale, d. 1731, daughter of Earl Ferrers, sister of the famous Countess of Huntingdon, and wife of Joseph Gascoigne Nightingale of Mamhead in Devon. The monument, "more theatric than sepulchral," was erected by her son in 1761, and is the work of Roubiliac. Death, represented as a skeleton, emerges as it were from the grave, and aims his dart at the lady. She shrinks back into the arms of her husband, who vainly tries to ward off the fatal blow. This monument is perhaps the most popular in the Abbey, and was greatly admired at the time of its erection. Several famous visitors, such as Burke and Wesley, allude to it when speaking of a visit here.

It is said that a robber who had broken into the Abbey by night was so terrified at seeing the figure of Death gleaming in the moonlight, that he fled, leaving his crowbar behind him on the pavement. The sculptor himself, while he was working at the figure, startled the boy who was waiting on him at dinner, by suddenly dropping his knife and fork, and darting forward with an expression of intense fear on his face.

Sarah, Duchess of Somerset, d. 1692, daughter of the famous physician, Sir Edward Alston. Remembered for her liberality to colleges at Oxford and Cambridge, and for her charities in Westminster and Wiltshire. Two weeping charity-boys are represented on the monument.

The tomb stands on the site of St Michael's altar, and behind it are some of the arches of the ancient reredos. The altar slab was found in the floor of the north transept in 1872, and placed here in 1876.

Admiral Kempenfelt, drowned in the *Royal George* off Spithead in 1782. His body was washed ashore and buried at Alverstoke, near Gosport.—(Bacon, jun., sculpt.)

A large monument on the western side of the Chapel commemorates the *Earl and Countess of Mountrath*.—(Joseph Wilton, sculpt.)

St Andrew's Chapel.

The pillar on the left, at the entrance of this Chapel, has two Purbeck shafts, which, having been protected by a screen, have retained the original colour and polish they had in the thirteenth century, and give some idea of the first glories of the building.

In the centre of the Chapel is the large Corinthian tomb of *Henry, Lord Norris*, d. 1601, and his wife, *Margaret*, daughter of Lord Williams of Thame, and heiress of Rycote in Oxfordshire. Lord Norris was the son of that Sir Henry Norris who perished on the scaffold with Anne Boleyn, protesting her innocence. Lady Norris's father had been "keeper of Queen Elizabeth whilest in restraint under her sister, and civil unto her in those dangerous dayes. . . . Thus Queen Elizabeth beheld them both, not onely with gracious but

grateful eyes." Elizabeth used to call Lady Norris "my own crow," either from her dark complexion, or, more probably, from the Norris crest, a raven. She created Henry Norris a Baron, and sent him as ambassador to France.

The monument, erected to the Norrises by their kindred, as a tribute to "their noble acts, true valour, and high worth," is of coloured marbles, with effigies and figures of alabaster. The lofty canopy is borne on columns; beneath it lie the effigies of Lord and Lady Norris, and round the tomb kneel their six sons, William, John, Thomas, Henry, Maximilian, and Edward, "a brood of martial-spirited men, as the Netherlands, Portugal, Little Bretagne, and Ireland can testify." "The Norrises were all 'Martis pulli,' men of the sword," says Fuller, "and never out of military employment." Four of them died in battle. John died of disappointment at losing the Lord-Lieutenancy of Ireland, and Queen Elizabeth, who had harshly passed him over, tried to repair her neglect by writing one of her stately letters to console Lady Norris for her son's death. "Now, though nothing more consolatory and pathetical could be written from a Prince, yet his death went so near to the heart of the Lord, his ancient Father, that he dyed soon after."

The sons are represented in plate-armour, with trunk-breeches. They wear no helmets. They kneel with their hands joined in prayer. Edward, the one survivor of his father and brothers, is in a different attitude, and looks

hopefully upward. The faces are probably portraits.

Against the wall, close to the Norris tomb, is an odd little tablet to *Mrs Anne Kirton*, d. 1603. Tears drop all over the tablet from an eye above. (The eye itself is now defaced.)

On the north of the Norris tomb, beginning from the right, we find the monuments of—

John Kemble, d. 1823, the actor. Represented as Cato in a statue designed by Flaxman.

Dr Young, d. 1829, distinguished for his studies in Egyptian hieroglyphics. Epitaph by Hudson Gurney. Medallion by Chantrey.

Sir James Young Simpson, d. 1870, who introduced the use of chloroform. Buried at Edinburgh.—(Brodie, sculpt.)

Sarah Siddons, d. 1831, the great actress. A statue by Chantrey, erected chiefly at the expense of Macready. The figure is after Reynolds's picture of Mrs Siddons as the Tragic Muse.

Sir Humphrey Davy, d. 1829, famous for his discoveries in chemistry, and for his invention of the safety-lamp for use in mines which bears his name. Buried at Geneva.

Dr Matthew Baillie, d. 1823, the eminent anatomist, physician to George III., and brother of Joanna Baillie, the poetess. A bust by Chantrey.

Thomas Telford, d. 1834, engineer of the Menai Bridge, and the Caledonian Canal. Buried in the nave near Stephenson. A huge monument, with a statue by E. H. Baily.

On the floor, close to Lord Norris's tomb,

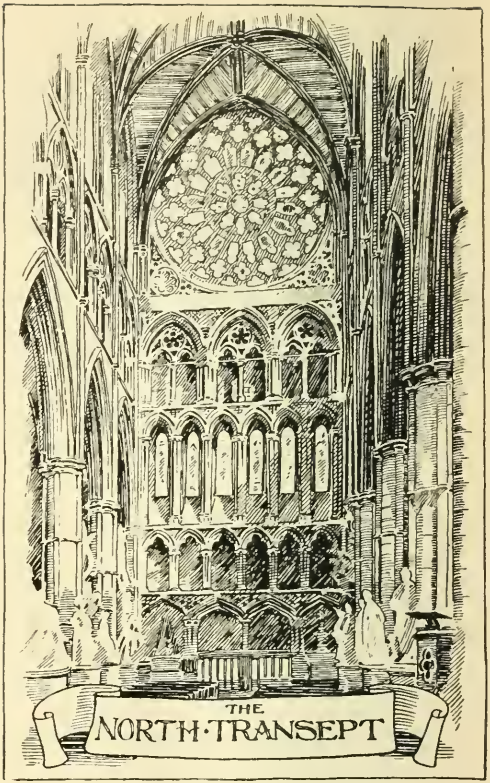
is a stone to the memory of *Edmund Kyrton*, d. 1466, Abbot of Westminster from 1440 to 1462. Before his election as abbot, Kyrton was prior of Gloucester Hall, now Worcester College, Oxford, which was at that time a college for Benedictine scholars. "He was esteemed a good divine, and is said to have preached before Pope Martin V. with approbation."

His "plain grey marble tomb," originally raised from the floor, formed part of the screen of St Andrew's Chapel, which screen the abbot had decorated. The tomb had a brass resembling Abbot Esteney's. Crowned eagles supported the feet, and on labels at the sides were the words: "Jhu, mercy on them."

Other monuments in this chapel commemorate—

Rear-Admiral Totty, d. 1702.

Earl and Countess of Kerry, d. 1799, and 1818.


THE
NORTH·TRANSEPT

CHAPTER IX

THE NORTH TRANSEPT

Statesmen's Aisle

"Give thy servant therefore an understanding heart to judge thy people, that I may discern between good and evil; for who is able to judge this thy great people?"

THE Great North Door and "Solomon's Porch" have already been alluded to in an earlier chapter. Entering the Abbey by this door, we find ourselves in the North Transept, which, since Lord Chatham's burial there, has become "Statesmen's Aisle," although, among the monuments to statesmen, there are several commemorating great soldiers and sailors.

It has been well said that nowhere in the Abbey is the decline in artistic taste more remarkable than in this transept, where the space

between the arches is blocked by "huge monuments groaning under pagan sculptures of offensive enormity." The cause of these monuments, among others, is, however, eloquently pleaded by Dean Stanley, who, while admitting that "the incongruity of their construction, the caprice of their erection, the false taste or false feeling of their inscriptions and their sculptures have provoked the attacks of each succeeding generation," yet points out that an interest attaches even to the worst and humblest of them "as a record of the vicissitudes of art,"—adding that "we thus discern the evanescent phases of the judgments of taste, which ought to make the artists and critics of each successive age, if not sceptical, at least modest, as to the immortality of their own reputations."

It is with this part of the church that the rebuilding of 1245 is usually supposed to have begun, in order that the choir, in which the services were held, might be left as long as possible undisturbed.

Among the monuments in the central aisle of the transept we see, on the right as we enter, those of—

William Pitt, Earl of Chatham, d. 1778, the great statesman, whose fatal seizure in the House of Lords after his impassioned speech against the severance of the American colonies is still remembered by all. Lord Chatham was temporarily buried at Hayes, in Kent, until Parliament decided on this fitting resting-place "near to the dust of kings." Speaking of this monument, Macaulay says: "High over those venerable graves towers the stately monument of

Chatham, and from above, his effigy, graven by a cunning hand, seems still, with eagle face and outstretched arm, to bid England be of good cheer, and to hurl defiance at her foes. The generation which reared that memorial of him has disappeared. And history, while, for the warning of vehement, high, and daring natures, she notes his many errors, will yet deliberately pronounce that, among the eminent men whose bones lie near his, scarcely one has left a more stainless, and none a more splendid name." John Bacon, the sculptor, also wrote the inscription. George III., although approving it, added, "Now Bacon, mind you don't turn author, but stick to your chisel."

A stone at the head of the grave of Charles James Fox marks the resting-place of *Henry Grattan*, d. 1820, the eloquent defender of the rights of Ireland. He had first wished to be buried in his native country, but at last consented to be laid in the Abbey.

Henry John Temple, *Viscount Palmerston*, d. 1865. Twice Prime Minister. A statue by Jackson, erected by Parliament as a public tribute to his memory.

"The Three Captains," *William Bayne*, *William Blair*, and *Lord Robert Manners*, who fell in 1782, in Admiral Rodney's victorious engagements with the French in the West Indies. The ugly, colossal monument is by Nollekens, and was erected by the King and Parliament.

Robert, *Viscount Castlereagh*, second Marquis of Londonderry, who died by his own hand in 1822.

The funeral was the occasion of a fearful riot, no doubt caused by Castlereagh's unpopularity both in England and Ireland. "Through the raging mob, and amidst shrieks and execrations, the mourners literally fought their way into the church; and it was not till the procession had effected its entrance, and the doors were closed, that a stillness succeeded within the building, the more affecting and solemn from the tumult which preceded it."

A statue by Thomas.

William Murray, Earl of Mansfield, d. 1793, Lord Chief Justice (1756)—"a character above all praise—the oracle of law, the standard of eloquence, and the pattern of all virtue, both in public and private life." Macaulay says that, "In the house of Peers, Chatham's utmost vehemence and pathos produced less effect than the moderation, the reasonableness, the luminous order, and the serene dignity, which characterized the speeches of Lord Mansfield."

The statue was designed by Flaxman from a portrait by Sir Joshua Reynolds. The inscription states that Lord Mansfield is buried here "from the love which he bore to the place of his early education."

Sir William Follett, d. 1845, attorney-general. He and Lord Mansfield "are the sole representatives in the Abbey of the modern legal profession."—(Behnes, sculpt.)

Opposite to these is the statue of *Sir Robert Peel*, d. 1850, during whose last administration (1841-6) the Corn Laws were repealed. The

statue is by Gibson, and represents the great statesman in a Roman toga.

Along the eastern side of the aisle are the monuments of—

Admiral Sir Peter Warren, d. 1752. He distinguished himself in action with two French squadrons in the Channel, and was created a Knight of the Bath in recognition of his services.

The monument is by Roubiliac, and represents Hercules placing the bust of the deceased upon a pedestal, while Navigation prepares to crown it with laurel. The face is actually portrayed as marked with small-pox!

Benjamin Disraeli, Earl of Beaconsfield, d. 1881. Twice Prime Minister. Buried at Hughenden. Statue by Boehm.

Near Lord Beaconsfield's statue is the grave of his great political rival *William Ewart Gladstone*, d. 1898. He was four times Prime Minister. His burial was the first state funeral in the Abbey since that of Pitt. In June 1900, Mrs Gladstone was interred in the same grave with her husband.

Sir John Malcolm, d. 1833, one of the first founders of our Indian empire. Statue by Chantrey.

William Cavendish, first Duke of Newcastle, d. 1676, and his second wife, *Margaret Lucas*, d. 1673. He was called the "Loyall Duke of Newcastle" on account of his adherence to Charles I., in whose cause he lost £941,308. Clarendon says of him that he was "a very fine gentleman, active and full of courage; and most

accomplished in those arts of horsemanship, dancing, and fencing which accompany a good breeding. He loved monarchy, as it was the foundation and support of his own greatness; and the Church, as it was well constituted for the splendour and security of the Crown; and religion, as it cherished and maintained that order and obedience that was necessary to both." The Duke was a generous patron of literary men, and himself an author, having written several volumes on horsemanship. He was exiled during the Commonwealth, and lived for a time in great poverty, but returned at the Restoration. He designed his tomb, and wrote his wife's epitaph, describing her as "Sister of Lord Lucas of Colchester—a noble family, for all the brothers were valiant, and all the sisters virtuous." The Duchess was a most voluminous writer, and Walpole calls her "a fertile pedant, with an unbounded passion for scribbling." Her attendant ladies had to be ready at any hour, day or night, "to take down her Grace's conceptions." The effigy represents her with an open book, a pen case, and inkhorn, in allusion to her favourite occupation.

Next to this large tomb stands an interesting group of statues—

Stratford Canning, Viscount Stratford de Redcliffe, d. 1880, for fifty years English ambassador in the East. The epitaph is by Tennyson.—(Statue by Boehm.)

Charles, Earl Canning, d. 1862, Viceroy of India.—(Statue by Foley.)

George Canning, d. 1827, statesman and orator. He filled several important offices in the state, and finally became Prime Minister. His statue, by Chantrey, stands close to that of his son, Earl Canning. They both lie in the same vault, east of Pitt.

John Holles, Earl of Clare, d. 1711, created Duke of Newcastle on his marriage with the grand-daughter of the "Loyall Duke," who rests near him. He filled several public offices during the reign of Queen Anne, and was regarded as "the richest subject that had been in the kingdom for some ages." He is buried in St John's Chapel, where his kinsmen, Sir Francis Vere and Sir George Holles also rest. The monument was designed by Gibbs; the statue is by Bird.

On the right of the north door is the monument of *Admiral Vernon*, d. 1757, famous for his capture of Portobello (in 1739) with only six ships. Six years later he was dismissed from the service for exposing the abuses of the navy in Parliament.—(Rysbrack, sculpt.)

On the left of the door is the monument of *Admiral Sir Charles Wager*, d. 1743.—(Scheemakers, sculpt.)

Western Aisle of the North Transept

Making the circuit to the right, we see the monuments of—

George Gordon, fourth *Earl of Aberdeen*, d. 1860. Prime Minister. A bust by Noble.

Mrs Warren, d. 1816, widow of John Warren, Bishop of Bangor, whose monument stands against the opposite wall. The monuments of Bishop Warren and his wife are both by Sir Richard Westmacott. Mrs Warren's many charities are typified by the beautiful figure of the beggar-girl holding a baby, considered to be one of Westmacott's best works.

Sir George Cornewall Lewis, d. 1863, Chancellor of the Exchequer and Secretary of State. A bust by Weekes.

General Sir Eyre Coote, d. 1783, who expelled the French from the Coromandel coasts, and defeated Hyder Ali in the Carnatic. A huge monument by Thomas Banks, erected by the East India Company.

Francis Horner, d. 1817, "founder of our modern economical and financial policy." Epitaph by Sir Henry Englefield. Statue by Chantrey.

Charles Buller, d. 1848, "the genial advocate of our colonial interests." Epitaph by Lord Houghton. Bust by Weekes.

Brigadier-General Hope, d. 1789. Lieutenant-Governor of Quebec.—(Bacon, sculpt.)

Warren Hastings, d. 1818, Governor-General of Bengal. Educated at Westminster School, where he was the contemporary of the poet Cowper. He is buried at his ancestral home at Daylesford, although, in Macaulay's well-known words, "with all his faults, and they were neither few nor small, only one cemetery was worthy to contain his remains. In that Temple of silence

and reconciliation where the enmities of twenty generations lie buried, in the great Abbey which has during many ages afforded a quiet resting-place to those whose minds and bodies have been shattered by the contentions of the great Hall, the dust of the illustrious accused should have mingled with the dust of the illustrious accusers." The monument is by Bacon, jun.

Jonas Hanway, d. 1786, philanthropist and traveller, "the friend and father of the poor," founder of the Marine Society for poor boys training for the sea, and of the Magdalen Hospital.

Hanway wrote an interesting account of some travels in the East, and afterwards published a dull journal of an English tour, which caused Dr Johnson to remark that "Jonas acquired some reputation by travelling abroad, but lost it all by travelling at home."

"Hanway," says Peter Cunningham, "was the first man who ventured to walk the streets of London with an umbrella over his head. After carrying one near thirty years, he saw them come into general use." Monument by J. F. and J. Moore.

Richard Cobden, d. 1865, distinguished by his successful efforts for the repeal of the Corn Laws, and for his equally successful championship of free-trade. Buried at West Lavington. A bust by Woolner.

Lieut.-General Sir Herbert Edwardes, d. 1868, who distinguished himself greatly in the Punjab in 1848, and subsequently during the Indian Mutiny in 1857. A bust by Theed.

George Montagu Dunk, Earl of Halifax, d. 1771, after whom Halifax, the capital of Nova Scotia, is named. He was first Lord of the Admiralty, Secretary of State, and Lord Lieutenant of Ireland. He "contributed so largely to the commerce and splendour of America as to be styled 'Father of the Colonies.'"—(Bacon, sculpt.)

Sir Henry Maine, d. 1888. Medallion by Boehm.

A hideous monument, which disfigures the beautiful arcade above the doorway, commemorates *Vice-Admiral Charles Watson*, d. 1757, who rescued the prisoners from the Black Hole of Calcutta, and helped Clive to reduce Chandernagore, the last French stronghold in the Peninsula. The monument is the work of Scheemakers, and was erected by the East India Company.

Sir William Sanderson, d. 1676, the historian of Mary Queen of Scots, James I., and Charles I., and Gentleman of the Bedchamber to Charles I.

In the same grave rests *Dame Bridget*, his wife, "Mother of the maids of honour to the Queen-mother and to her that now is."

Lieut.-General Guest, d. 1747, who defended Edinburgh against the rebels in 1745. He is buried in the east cloister. Monument and bust by R. Taylor.

Admiral Sir John Balchen, d. 1744, Commander-in-Chief of the united English and Dutch fleets. He was lost with his ship, the *Victory*, during a violent storm in the Channel. —(Scheemakers, sculpt.)

Lord Aubrey Beauclerk, d. 1740, killed in a naval engagement under Admiral Vernon, off Cartagena. The epitaph is said to be by Thomson, the poet.—(Scheemakers, sculpt.)

Lieut.-General Percy Kirk, d. 1740-1, son of that Commander Kirk whose cruelty to the partisans of the Duke of Monmouth caused the people to nickname his soldiers "Kirk's Lambs." A monument by Scheemakers.

Sir Richard Kane, d. 1736, distinguished in the wars of William III. and Anne. He defended Gibraltar for George I., and was made governor of Minorca by George II. as a reward for his services. Buried in Minorca.—(Rysbrack, sculpt.)

Samuel Bradford, d. 1731, Dean of Westminster and Bishop of Rochester. He was appointed to succeed Atterbury while the latter was still imprisoned in the Tower. He was the first Dean of the Order of the Bath.—(Cheere, sculpt.)

Hugh Boulter, d. 1742, Bishop of Bristol, "translated to the Archbishopric of Armagh, 1723, and thence to heaven." — (Cheere, sculpt.)

The North Aisle of the Choir

We now turn to the right, and enter the north aisle of the choir, frequently called the "Musicians' Aisle," since the burial here of Purcell and Blow.

Among the monuments (on the south wall) are those of—

Sir Thomas Fowell Buxton, d. 1845, remembered for the part he played in the abolition of the slave-trade, as also for his efforts on behalf of improved prison-discipline and the suppression of suttee in India. A statue by Thrupp.

William Edward Forster, d. 1886, statesman, Chief Secretary for Ireland. A medallion portrait by Pinker.

Sir Thomas Heskett, d. 1605, an eminent lawyer in Elizabeth's reign. "A man as of deep acquaintance with the Law, so of singular integrity of Life." A fine monument with the figure of "a gentleman lying at full length in a tufted gown," under a canopy, coloured and gilt. The monument was erected by the widow, Juliana, Lady Heskett, whose figure, kneeling at a desk, was formerly represented on the base of the tomb.

Hugh Chamberlen, d. 1728, an eminent physician. The monument, executed by Scheemakers and Delvaux, was erected by Edmund Sheffield, last Duke of Buckinghamshire. The epitaph is by Atterbury, whom Chamberlen visited during his imprisonment in the Tower.

Sir Stamford Raffles, d. 1826, Lieutenant-Governor of Java, which island was ruled by England for five years (1811-1816). Sir Stamford Raffles founded the colony and city of Singapore, and "to him England owes the establishment of British influence in the Malay Archipelago, then extinct since the surrender of Java." — (W. Frewen Lord, "The Lost Possessions of England.") After his return to this country, Sir Stamford Raffles established

the Zoological Society of London, of which he became the first President. Statue by Chantrey.

Almericus de Courcy, Lord Kinsale, d. 1719-20, who commanded a troop of horse under James II. Since the reign of King John, Lord Kinsale's family had enjoyed the "extraordinary privilege" of remaining covered in the presence of Royalty, and it is said that Kinsale once asserted his right, and wore his hat in the presence of William III., probably to emphasize his Jacobite convictions.

William Wilberforce, d. 1833, the philanthropist, "whose name will ever be specially identified with those exertions, which, by the blessing of God, removed from England the guilt of the African slave-trade." He was buried in the north transept at the requisition of Lord Brougham, and was carried to his grave "by the Peers and Commons of England, with the Lord Chancellor and Speaker at their head." A statue by Joseph, not inaptly described by Cunningham as "rather more in the spirit of caricature than of sculpture."

Sir Thomas Duppa, d. 1694, who served Charles II. when Prince of Wales, and was made Usher of the Black Rod after the Restoration. He was probably related to Bishop Duppa, tutor to Charles II. (*v.* The North Ambulatory).

Lord John Thynne, d. 1880, Canon of Westminster for fifty years, during forty-six of which he was Sub-Dean. A recumbent figure by Armstead.

Above this monument hang a bronze medallion

commemorating *Charles Darwin* (*v.* The Nave), a tablet in memory of *James Prescott Joule*, d. 1889, and a medallion of *John Couch Adams*, d. 1892, the astronomer who discovered the planet Neptune.

A brass in the floor marks the grave of *Dr Monk*, d. 1859, Bishop of Gloucester and Bristol, formerly Canon of Westminster.

Against the north wall are the monuments of—

Sir George Leonard Staunton, d. 1801, a distinguished diplomatist, one of the founders of our Indian empire, having been among the Commissioners who concluded the treaty with Tippoo Sahib in 1784.—(Chantrey, sculpt.)

Temple West, d. 1757, Vice-Admiral of the White, son-in-law of Admiral Balchen, and famous for his victories over the French. A bust and tablet.

Richard Le Neve, a distinguished naval officer, killed in an engagement with the Dutch in 1673.

Dr Peter Heylin, d. 1662, Canon and Sub-Dean of Westminster, author of several theological, political, and historical works, and of a valuable life of Laud, whose chaplain he was. Heylin was a determined adversary of Dean Williams, and during Williams's imprisonment he became the chief authority in the Abbey. He was deprived of his post during the Commonwealth, and was obliged to be in hiding, but returned at the Restoration. He is buried under the Sub-Dean's stall, in accordance with a dream he had the night before he was seized with his last illness,

in which dream he saw "his late Majesty" (Charles I.), who said to him "Peter, I will have you buried under your seat in church, for you are rarely seen but there or at your study."

Charles Agar, Earl of Normanton and Archbishop of Dublin, d. 1809.—(Bacon, sculpt.)

The monuments to musicians in this aisle are as follows:—On the south wall—

Michael William Balfe, d. 1870, the well-known composer. A medallion by Mallempre.

Dr Samuel Arnold, d. 1802, organist of the Chapel Royal, and afterwards of the Abbey, where he succeeded Dr Cooke in 1793. He was sub-director of the great Handel Commemoration in the Abbey in 1784. Buried in this aisle. (A tablet.)

Henry Purcell, d. 1695, the greatest of English composers, organist of the Abbey from 1680 until his death, which took place "nearly at the same early age which was fatal to Mozart, Schubert, and Mendelssohn." He was buried here with great solemnity, and at his funeral was sung the anthem he had shortly before composed for the funeral of Queen Mary.

A stone in the pavement marks his grave, and above is a tablet erected by his patroness, Lady Elizabeth Howard, wife of Dryden. The epitaph is ascribed to Dryden, and runs as follows: "Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place, where only his Harmony can be exceeded."

On the north wall—

Dr John Blow, d. 1708, organist of the

Chapel Royal, composer in ordinary to James II., and organist of the Abbey. He resigned his post as Abbey organist in favour of his pupil Purcell, and resumed it after Purcell's death. The story is told by Blow, that "challenged by James II. to make an anthem as good as that of one of the king's Italian composers, Blow by the next Sunday produced 'I beheld, and lo a great multitude!' The king sent the Jesuit, Father Petre, to acquaint him that he was well pleased with it: 'but,' added Petre, 'I myself think it too long.' 'That,' replied Blow, 'is the opinion of but one fool, and I heed it not.'" Beneath the tablet is carved a canon in four parts composed by Dr Blow.

Dr Charles Burney, d. 1814, author of the well-known "History of Music," and organist of Chelsea College. He was an intimate friend of Dr Johnson. The epitaph is written by his daughter, Fanny Burney (Madame D'Arblay), the authoress of "Evelina."

Dr William Croft, d. 1727, organist and composer of the Chapel Royal, and organist of Westminster Abbey after Blow's death. He is chiefly remembered for his fine church music. The inscription tells us that "he emigrated to the Heavenly Choir with that concert of Angels for which he was better fitted, adding his Hallelujah."

A gravestone near the monument of Wilberforce marks the resting-place of *Sir William Sterndale Bennett*, d. 1875, the celebrated composer, Professor of music at Cambridge, 1856.

An interesting feature in the Choir aisles, all too little noted by the ordinary visitor, is the row of shields which adorn the spandrels of the wall-arcade, and which are coeval with the building of Henry III. These armorial bearings are those of various contemporary sovereigns, and great nobles. Among the shields may be noted (beginning from the east) the "eagle displayed" of the famous *Emperor Frederick II. of Germany*, brother-in-law of Henry III., remembered for his struggle with the Papacy, for his wide and liberal culture, and for his so-called heresy.

Next to this is a shield bearing the golden lilies of *St Louis of France* (Louis IX.), who married the elder sister of Henry III.'s wife.

Further on, we find the arms—gules, a lion rampant, double-tailed, argent—of the celebrated *Simon de Montfort, Earl of Leicester*, the champion of constitutional rights, who, in 1265, summoned the first "House of Commons," as it was afterwards called.

Further west again, are the arms of *William de Fortibus, Earl of Albemarle*, father of Aveline, Countess of Lancaster, whose beautiful tomb stands in the "Sacrarium." The shield bears a cross patonce, vair.

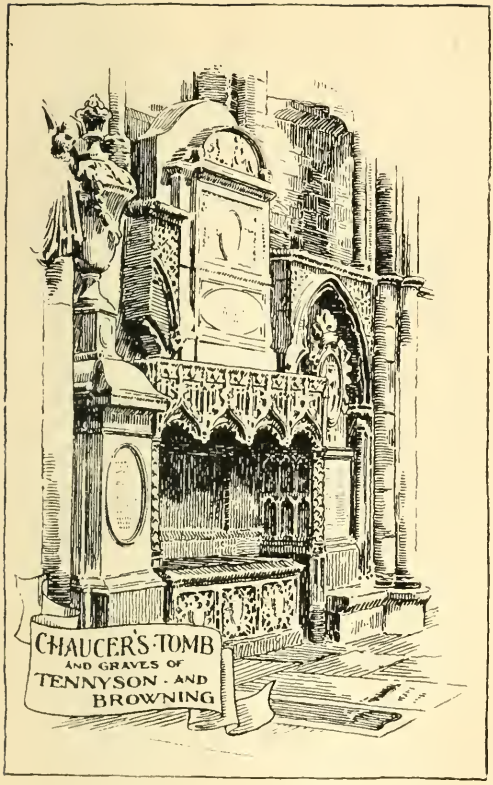
CHAPTER X

POETS' CORNER

"Empires dissolve and peoples disappear:
Song passes not away.
Captains and conquerors leave a little dust,
And kings a dubious legend of their reign;
The swords of Cæsars, they are less than rust:
The poet doth remain."

PERHAPS the most picturesque approach to the Abbey, if the least grand, is by the South Transept entrance, generally known as "Poets' Corner Door," which is opposite the Houses of Parliament and Westminster Hall.

The door is in itself insignificant, compared to the splendid southern portals seen in many great cathedrals, but the surroundings have a special charm of their own, as the entrance is


CHAUCER'S TOMB
AND GRAVES OF
TENNYSON AND
BROWNING

overshadowed by Henry VII.'s Chapel on one side, and by the Chapter-house, with its fine flying buttresses, on the other.

Those who study Poets' Corner will hardly fail to be struck with the truth of Addison's remark, that "there are many poets who have no monuments, and many monuments which have no poet." The absence of any memorial to such authors as Sir Philip Sidney, Christopher Marlowe, John Donne, Philip Massinger, Francis Quarles, Robert Herrick, Henry Vaughan, Izaak Walton, John Keats, Walter Savage Landor, Percy Bysshe Shelley, to mention no others, is even stranger than the presence of monuments to many now forgotten writers.

The name "Poets' Corner" at first applied only to the eastern aisle of the transept, but the whole of the southern end must now be included. The western wall has long been known as the "learned" or "historical" side.

On the right as we enter, we find the monuments of—

Michael Draiton (or Drayton), d. 1631, author of "Polyolbion," and a poet of considerable contemporary fame. The monument was erected by Anne Clifford, "Countess of Dorset, Pembroke, and Montgomery." The fine epitaph is attributed to either Francis Quarles or Ben Jonson, and runs as follows:—

"Doe, pious marble, let thy readers knowe
What they and what their children owe
To Drayton's name, whose sacred dust
We recommend unto thy trust.

Protect his mem'ry and preserve his storye,
Remaine a lastinge monument of his glorye;
And when thy ruines shall disclame
To be the treasrer of his name,
His name, that cannot fade, shall be
An everlasting monument to thee."

Barton Booth, d. 1733, a celebrated actor, famous for his impersonation of Addison's "Cato." He was educated at Westminster school under Dr Busby. Booth's descendants emigrated to America, and one of them, Wilkes Booth, assassinated President Lincoln in 1865. Barton Booth is buried at Cowley in Middlesex.

John Philips, d. 1708, buried at Hereford. He was the author of "The Splendid Shilling," and of a poem entitled "Cyder," works now almost forgotten. The epitaph is remarkable for having contained the first mention of Milton's name within the Abbey walls. The lines in which this allusion occurred were actually erased by order of the Royalist Dean Sprat, but were restored by Dean Atterbury. The monument consists of a bust, framed on one side by a branch of laurel, and on the other by a branch of apple, in allusion to Philips's poem "Cyder."

We now come to the tomb of *Geoffrey Chaucer*, d. 1400, the "Flour of Poetes," the father of English poetry, author of the "Canterbury Tales," from whose grave Poets' Corner "derives the origin of its peculiar glory."

Chaucer held various offices in the royal household, and was employed on several diplomatic missions abroad. To this he owed the

year's sojourn in Italy which so greatly influenced his writings. He enjoyed the favour of Edward III., Richard II., and Henry IV., as well as the constant friendship and patronage of John of Gaunt, who is said to have married a sister of Chaucer's wife after the death of the Duchess Blanche. In spite of so much royal patronage, Chaucer became poor in his old age, and was for a short time Clerk of the Works at Westminster. He lived the last year of his life in a house which is usually supposed to have been among the buildings pulled down to make room for Henry VII.'s Chapel, and it was probably as much owing to his connection with Westminster as to his literary fame that he was buried in the Abbey. He lies at the entrance of St Benedict's Chapel. The present monument was erected one hundred and fifty years after Chaucer's death, by Nicholas Brigham, an admirer, and himself a poet. He is believed to lie close by. The monument consists of a grey marble tomb and canopy, and is thought to have been brought here from some city church dismantled in the reign of Edward VI. The recess once contained a portrait of the poet, but this has now quite disappeared. The only memorial to Chaucer for many years was a leaden plate hung on an adjacent pillar with an "epitaphye maad by a poet-laureate" —(Surigonius of Milan). The closing words of the "good counsel" which Chaucer is said to have uttered on his death-bed may be fitly quoted here—

"Here is no home, here is but wilderness.
Forth, pilgrim! forth, O beast, out of thy stall!
Look up on high, and thank thy God of all.
Control thy lust; and let thy spirit thee lead;
And Truth shall thee deliver; 'tis no dread."

Above the tomb is a window to Chaucer's memory, presented by Dr Rogers in 1868.

Close to the tomb of Chaucer are buried the two greatest English poets of our day, *Robert Browning*, d. 1889, and *Alfred, Lord Tennyson*, d. 1892, who lie side by side, near their illustrious brother-poet. Their graves are marked by slabs in the pavement. A bust of Tennyson by Woolner, representing the poet at the age of forty-eight, has been placed on the pillar opposite his grave.

Abraham Cowley, d. 1667, a poet of great contemporary fame, inventor of the "Pindaric Ode," educated at Westminster and Cambridge. He was devoted to the Royalist cause, and followed Queen Henrietta Maria to Paris, where he acted for several years as her confidential secretary. Charles II. was, however, slow to reward him for his services, and Cowley died in retirement at Chertsey. He was buried in the Abbey with great pomp. Evelyn tells how the body was "conveyed to Westminster in a hearse with six horses and all funeral decency, near a hundred coaches of noblemen and persons of quality following; among these all the wits of the town, divers bishops, and clergymen."

The monument was erected by George Villiers, second Duke of Buckingham, and the inscrip-

tion was written by Dean Sprat, who compares Cowley to Pindar, Virgil and Horace.—(Bushnell, sculpt.)

Henry Wadsworth Longfellow, d. 1882, "a household name on both sides of the Atlantic." The bust was erected in 1884 by the poet's English admirers.—(Brock, sculpt.)

John Dryden, d. 1700, poet-laureate to Charles II. and James II., educated at Westminster school under Dr Busby. Dryden began life as an ardent admirer of Cromwell, but later became an equally zealous Royalist, and held several offices under the crown after the return of the Stuarts. Shortly after the accession of James II., Dryden became a Roman Catholic, and consequently fell into disfavour at the revolution of 1688. He died in poverty in Gerrard Street, Soho. His best known poems are, perhaps, the ode on "Alexander's Feast" and the "Ode for St Cecilia's Day," though his great political satire, "Absalom and Achitophel," and his poem "The Hind and the Panther," written after his secession to the Church of Rome, were the works which made his fame. Dryden also wrote twenty-seven plays, and some prose works.

He was buried near Chaucer, and Chaucer's tombstone is said to have been sawn asunder to make room for his monument, which was erected in 1720 by his friend and patron, Sheffield, Duke of Buckinghamshire. The whole monument has been much altered. The present bust, a fine work of Scheemakers, was erected by the

Duchess of Buckinghamshire in 1731, in place of the original one.

On the pillar close by is a bust of *Archibald Campbell Tait*, Archbishop of Canterbury, d. 1882.—(Armstead, sculpt.)

Facing down the transept are the monuments of—

Dr Robert South, d. 1716, Canon of Christ Church, Oxford, and afterwards Prebendary and Archdeacon of Westminster. He refused the Deanery of Westminster when it was offered him on the death of Dean Sprat.

South was educated at Westminster under Dr Busby, and became famous for his learning, wit, and brilliant preaching, as well as for his intolerance, both political and theological. In a sermon preached before Charles II., South made so violent an attack on Cromwell, that the king laughed heartily, and vowed that Dr South should be made a bishop if he were "put in mind of him at the next death." Charles, however, died before he had the opportunity of promoting his zealous partisan.—(Bird, sculpt.)

Dr William Vincent, d. 1815, Headmaster of the school, and afterwards Dean of Westminster. A tablet.

Dr Richard Busby, d. 1695, the famous Headmaster of Westminster school. He held his post for fifty-five years, and during that time had many celebrated pupils.

A well-known story of Busby relates that he wore his hat in the presence of Charles II., lest the boys should think there was any one superior

to himself, and his authority should thereby suffer.

Addison describes how Sir Roger de Coverley stood before Busby's tomb, saying, "Dr Busby! a great man! He whipped my grandfather—a very great man! I should have gone to him myself if I had not been a blockhead. A very great man!"

The fine statue is by F. Bird. Busby is buried beneath the black and white pavement which he himself presented to the choir.

Near the monuments of Busby and South is the grave of *Anne of Cleves*, d. 1557, whose monument has already been described.

Near this spot is also believed to rest a "yet more unfortunate Queen," *Anne Neville*, d. 1485, wife of Richard III., and daughter of Neville, Earl of Warwick, the "Kingmaker." She is said to have died "not without suspicion of poyson."

Close by, a stone in the floor marks the grave of *William Spottiswoode*, d. 1883, president of the Royal Society, and printer to the Queen.

Turning to the left as we enter Poets' Corner door, we find the monuments of—

Ben Jonson, d. 1637, the great dramatist, created poet-laureate by James I. in 1619. He was educated at Westminster school, under Camden, the famous antiquary, and afterwards became in turn a bricklayer, soldier, student at Cambridge, tutor to Sir Walter Raleigh's son, actor, dramatist, and finally poet-laureate. Jonson died in great poverty at a house close to the Abbey, and is buried in

the north aisle of the Nave. Curious stories are told about his last resting-place. One story says that he begged "eighteen inches of square ground in Westminster Abbey," from Charles I. Another tells how, "one day being rallied by the Dean of Westminster about being buried in Poets' Corner, the poet is said to have replied—we tell the story as current in the Abbey: 'I am too poor for that, and no one will lay out funeral charges upon me. No, sir, 6 feet long by 2 feet wide is too much for me; 2 feet by 2 will do all I want.' 'You shall have it,' said the Dean, and thus the conversation ended"—(P. Cunningham).

When Sir Robert Wilson's grave was being made in 1849, the clerk of the works "saw the two leg-bones of Jonson, fixed bolt-upright in the sand, as though the body had been buried in the upright position; and the skull came rolling down among the sand, from a position above the leg-bones, to the bottom of the newly-made grave. There was still hair upon it, and it was of a red colour." The skull was seen again when Hunter's grave was dug ten years later, and "it had still traces of red hair upon it."

Of Jonson's dramatic works, the best known are "Catiline," "Every Man in his Humour," and "The Alchymist." He also wrote many masques, and his "Explorata" or "Discoveries," are justly said to reveal "one of the noblest, manliest, most honest, and most helpful natures that ever dignified and glorified a powerful intelligence and an admirable genius."

The monument was erected by the Earl of Oxford early in the eighteenth century, and bears the same inscription as the gravestone in the nave,—"O rare Ben Jonson."—(Gibbs des: Rysbrack, sculpt.)

Edmund Spenser, d. 1598-9, poet-laureate to Queen Elizabeth, and author of the immortal "Faerie Queen." He died in King Street, Westminster, "for lake of bread," as we are told,—and was buried here at the expense of Devereux, Earl of Essex, this spot being chosen on account of its nearness to Chaucer's grave.

"His hearse was attended by poets, and mournful elegies and poems, with the pens that wrote them, were thrown into his tomb. What a funeral was that at which Beaumont, Fletcher, Jonson, and, in all probability, Shakspeare, attended!—what a grave in which the pen of Shakspeare may be mouldering away!"—(Dean Stanley).

The monument was erected by Anne Clifford, Countess of Dorset, but this fell into decay, and was replaced by the present monument (a copy of the original one) in 1778. The epitaph is very beautiful: "Here lyes, expecting the second comminge of our Saviour Christ Jesus, the body of Edmond Spencer, the Prince of Poets in his tyme, whose divine spirrit needs noe othir witnesse then the workes which he left behinde him."

Above, is a bust of *Samuel Butler*, d. 1680, the satirist author of "Hudibras." He died in great poverty. The monument was erected by John Barber, the printer, in order "that he, who

was destitute of all things when alive, might not want a monument when dead."

John Milton, d. 1674, buried at St Giles', Cripplegate, the great poet to whom the Anglo-Saxon race owes "Paradise Lost," "Lycidas," "Comus," and many other famous works.

This monument was erected in 1737 by Auditor Benson, and until that time, sixty-three years after Milton's death, no memorial of the poet had been placed in the Abbey. Dr Gregory's oft-quoted words to Dr Johnson express the strength of Royalist prejudice against Milton: "I have seen erected in the church the bust of that man whose name I once knew considered as a pollution of its walls."

But at last the just recognition of genius prevailed over political animosity, and Milton's name gives an added glory to Poets' Corner.

The epitaph has been satirized for its egotistical allusions to the donor of the monument, as in Pope's line:—

> "On poets' tombs see Benson's titles writ."

(Rysbrack, sculpt.)

Thomas Gray, d. 1771, buried at Stoke Pogis, the scene of his best known work, the "Elegy written in a Country Churchyard." On the monument is represented the lyric muse, holding a medallion with Gray's portrait, and pointing to the bust of Milton. Epitaph by Mason. Bacon, sen., sculpt.

William Mason, d. 1797, a poet now almost forgotten, buried at Aston in Yorkshire. Epi-

taph by Mason's friend, Dr Hurd, Bishop of Worcester. Bacon, sen., sculpt.

Thomas Shadwell, d. 1692, the rival of Dryden, and poet-laureate in the time of William III. He died of opium, and is buried at Chelsea. Dryden satirizes him in "Mac Flecknoe," where the following spiteful lines occur:—

> "Mature in dulness from his tender years,
> Shadwell alone, of all my sons, is he
> Who stands confirmed in full stupidity;
> The rest to some faint meaning make pretence,
> But Shadwell never deviates into sense."

Monument by Bird.

Matthew Prior, d. 1721, educated at Westminster school, a poet of much contemporary fame, but now almost forgotten. He held several offices at the court of William III. and was for a time plenipotentiary at the court of Louis XIV. He is buried, as he wished, at the feet of Spenser.

The monument was erected by his son, "as a last piece of human vanity"; the bust was presented by Louis XIV., and is the work of Coysevox. The epitaph is by Dr Freind, Headmaster of Westminster, "in honour of one who had done so great honour to the school." —(Gibbs des: Rysbrack, sculpt.)

Granville Sharp, d. 1813, buried at Fulham. One of the most fervent opponents of the slave-trade. The monument was erected by the African Institution as a mark of gratitude.—(Chantrey, sculpt.)

Charles de St Denis, Seigneur de St Evremond, d. 1703, one of the famous wits of Charles II.'s court. "A gentleman of a very gay Turn of Humour as well as Writing." A tablet and bust.

Christopher Anstey, d. 1805, buried at Bath. He was once well known as the author of the "New Bath Guide." A tablet by Horwell.

Thomas Campbell, d. 1844, author of "The Pleasures of Hope," "Hohenlinden," "Ye Mariners of England," etc. He died at Boulogne, and was brought here for burial. A statue by Marshall, beneath which are some lines from Campbell's own poem "The last Man."

Mrs Hannah Pritchard, d. 1768, the well-known actress. Epitaph by Whitehead, then poet-laureate.—(Hayward, sculpt.)

Robert Southey, d. 1843, poet-laureate, author of "Thalaba" and the "Curse of Kehama." Southey was educated at Westminster school, and became one of the famous group of "Lake Poets." He is buried at Crosthwaite, near Keswick.—(Weekes, sculpt.)

Samuel Taylor Coleridge, d. 1834, the poet, philosopher, and critic, author of "The Ancient Mariner," "Christabel," and other well-known works. Buried at Highgate. The bust was presented by Dr Mercer, an American admirer of the poet, and was unveiled by Mr Lowell, the United States Minister, in 1885.—(Thornycroft, sculpt.)

William Shakspeare, b. 1564, d. 1616, buried at Stratford-on-Avon.

"The glorious riddle of his rhythmic breath,
His might, his spell, we know not what they be:
We only feel, whate'er he uttereth,
This savours not of death,
This hath a relish of eternity."
(W. Watson, "The Sovereign Poet.")

There was at one time an idea of moving Shakspeare's remains to the Abbey, but possibly the poet's curse on him who should "move his bones or dig his dust" may have caused the plan to be abandoned. The monument, designed by Kent and executed by Scheemakers, was erected by public subscription in 1740. The heads at the corners of the pedestal represent Queen Elizabeth, Henry V., and Richard III. On the scroll are inscribed the famous lines from "The Tempest"—

"The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherits, shall dissolve;
And, like this unsubstantial pageant faded,
Leave not a rack behind."

James Thomson, d. 1748, author of "The Seasons," which are represented in bas-relief on the pedestal. Thomson is buried in Richmond Parish Church. This monument was erected in 1762, the cost being defrayed by a subscription edition of the poet's works.

Robert Burns, d. 1796, the great Scottish poet, author of "Auld Lang Syne," "The Cotter's Saturday Night," and many other poems

too familiar to need mention here. The bust is the work of a Scottish artist, and the expense of its erection was defrayed by shilling subscriptions contributed by all classes in Scotland. It was unveiled by Lord Rosebery in 1865.—(Sir John Steel, sculpt.)

Nicholas Rowe, d. 1718, poet-laureate to George I. His chief works are a translation of Lucan's "Pharsalia," and several plays, among which are "The Fair Penitent" and "Jane Shore." The monument was erected by Rowe's widow, and also commemorates their only daughter, Charlotte Fane. The epitaph is ascribed to Pope, and expresses the inconsolable grief of the widow. But shortly after the monument was put up, Mrs Rowe married again, to the great annoyance of Pope. (Rysbrack, sculpt.)

John Gay, d. 1782, remembered as the author of the "Fables," and the "Beggar's Opera." The monument was erected by Gay's friends, the Duke and Duchess of Queenberry. The epitaph is by Pope. Beneath the medallion are Gay's strange lines, inscribed here by his own wish—

> "Life is a jest, and all things show it;
> I thought so once, and now I know it."

(Rysbrack, sculpt.)

Oliver Goldsmith, d. 1774, author of the "Vicar of Wakefield," "She Stoops to Conquer," and "The Deserted Village." Like many another poet, Goldsmith died in poverty; he is buried in the Temple Church yard. The

site of the monument was chosen by Sir Joshua Reynolds, and Dr Johnson wrote the Latin epitaph. Goldsmith's friends greatly desired an English epitaph, but Dr Johnson stoutly refused "to disgrace the walls of Westminster Abbey with an English inscription."—(Nollekens, sculpt.)

John, Duke of Argyll and Greenwich, d. 1743, a soldier and orator, buried in Henry VII.'s Chapel. The Duke, a familiar figure to readers of Scott's "Heart of Midlothian," took a leading part in the union of England and Scotland. The monument is by Roubiliac; the epitaph is by Whitehead. History, represented as inscribing the titles of the Duke, stops short at Gr—, to indicate that the dukedom expired with him. The Figure of Eloquence was considered by Canova to be "one of the noblest statues he had seen in England." The monument stands in front of the old staircase leading to the monks' dormitory.

Sir Walter Scott, d. 1832. This is the latest memorial placed in the Abbey, having been erected in 1897. The bust is a replica of Chantrey's famous bust at Abbotsford, by John Hutchinson, R.S.A.

On the western wall is the monument of *George Frederick Handel*, d. 1759, the great musician, dear to all English hearts as the composer of the "Messiah" and "Israel in Egypt." His funeral here was attended by nearly three thousand persons of all ranks. A tablet above the monument tells of the first Handel Festival, which was held in the Abbey in 1784, on the

centenary of Handel's birth. The statue is said to be a likeness, and the face was modelled from a cast taken after death.—(Roubiliac, sculpt.)

Immediately below is a medallion portrait of *Jenny Lind Goldschmidt*, d. 1887, the great Swedish singer, one of the finest interpreters of Handel's works. The memorial was erected in 1894.

We may now be said to have reached the "Aisle of History," the "learned" side of the south transept.

William Makepeace Thackeray, d. 1863, buried at Kensal Green, the author of "Vanity Fair," "Esmond," "The Newcomes," etc. A bust by Marochetti.

Joseph Addison, d. 1719, buried, as already described, in Henry VII.'s Chapel. This statue was not erected until 1809,—"not till three generations had laughed and wept over his pages. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners." The statue represents Addison "clad in his dressing-gown and freed from his wig," as Macaulay puts it. Round the pedestal are the nine Muses.—(Westmacott, sculpt.)

Thomas Babington (Lord) Macaulay, d. 1859, the poet and historian; buried close to Addison's statue. A bust by Burnard.

Stephen Hales, d. 1761, philosopher and botanist, remembered as the inventor of ventilators —(Wilton, sculpt.)

Dr Isaac Barrow, d. 1677, the wit, mathematician, classical scholar, and divine. He was tutor to Sir Isaac Newton, and resigned the Cambridge Mathematical Professorship in his favour. At the time of his death Barrow was master of Trinity College, Cambridge.

James Wyatt, the architect, d. 1813. A tablet.

Dr Thomas Triplett, d. 1670, a distinguished scholar, Prebendary of Westminster. The tablet occupies the place of the monument to Thomas May, the parliamentary historian, which was destroyed at the Restoration.

Sir Richard Coxe, d. 1623, "Taster" to Queen Elizabeth, and afterwards Steward of the Household to James I.

Isaac Casaubon, d. 1614, the famous Genevese scholar, editor of Persius and Polybius. This "learned critick was fetcht out of France by King James I.," and although a layman, was made Prebendary of Canterbury. The monument was erected by Morton, Bishop of Durham, "that great lover of learned men, dead or alive." On the tablet are the initials of Izaak Walton, scratched on the stone by his own hand, with the date 1658.

John Ernest Grabe, d. 1711, the Prussian orientalist, buried at St Pancras. His love for the English church induced him to settle in this country.—(F. Bird, sculpt.)

William Camden, d. 1623, the famous antiquary, the "Pausanias of England." He was the son of poor parents, was educated at Christ's

Hospital and Oxford, and afterwards became successively second master and Headmaster of Westminster school. Queen Elizabeth subsequently gave him the office of Clarencieux King-at-Arms, in order that he might have more leisure for his antiquarian researches. His most celebrated works are his "Britannia," and the "Annals of the Reign of Queen Elizabeth."

Camden's monument was injured at the time of the Earl of Essex's funeral in 1646, by rioters who "broke off his nose, and otherwise defaced his visiognomy." The damage was repaired about the year 1780 by the University of Oxford.

David Garrick, d. 1779, the famous actor. His funeral in the Abbey was attended by a great throng of mourners, including all the most prominent members of the Literary Club, and Garrick's old master, Dr Johnson.

The monument represents the great actor in a very theatrical and affected attitude, drawing aside a curtain, and disclosing a medallion of Shakspeare—in reference to Garrick's fine performance of Shakspeare's plays.

The epitaph matches the monument, and almost merits Charles Lamb's severe criticism of it as "a farrago of false thought and nonsence."

Garrick's grave is at the foot of Shakspeare's monument. His wife is buried with him. Webber, sculpt. Epitaph by Pratt.

Against the pillar are busts of *Connop Thirlwall*, Bishop of St David's, d. 1875, historian and theologian, and *George Grote*, d. 1871,

the historian of Greece.—(C. Bacon, sculpt.) These two lie in the same grave close to this spot.

Among those who are commemorated by tombstones only, are (in the eastern aisle of the transept)—

Owen Tudor, son of Owen Tudor and Katherine de Valois. He died a monk at Westminster.

Nicholas Litlington, d. 1386, Abbot of Westminster, 1362-1386. He employed the large bequest left to the Abbey by his predecessor, Archbishop Langham, in building part of the northern, and the whole of the southern and western walks of the cloisters, the Abbot's house (the present deanery) with the Jerusalem Chamber and College Hall, and in adding to the conventual buildings. (A stone near Campbell's statue.)

Sir John Denham, d. 1688-9, author of "Cooper's Hill," a poem much admired by Dryden, Pope, and Dr Johnson, who says of Denham that he is "deservedly considered one of the fathers of English poetry."

Francis Beaumont, d. 1616, the great dramatist. He usually wrote in conjunction with his friend Phineas Fletcher, their best known plays being, "The Maid's Tragedy," "The Knight of the Burning Pestle," and "Philaster." (A nameless stone.)

Close to Dryden's monument is a slab with a figure of a knight in armour from which the brass has been torn away. This is believed to mark the grave of *Robert Hawle*, the knight

whose murder in the choir in 1378 has already been described.

In the central aisle are the tombstones of—

Dr Samuel Johnson, d. 1784, the lexicographer, essayist, and critic, chiefly remembered by his famous "Dictionary of the English Language," the "Lives of the Poets," and the "Rambler." His monument is in St Paul's. The inscription on the gravestone here has recently been recut by Pembroke College, Oxford, where Johnson was a student.

Richard Brinsley Sheridan, d. 1816, the celebrated dramatist and parliamentary orator, author of "The Rivals" and "The School for Scandal." He was allowed to die in great poverty, but was buried in the Abbey with a magnificence which suggested the reflection in a French journal of the day, that "France is the place for a man of letters to live in, and England the place for him to die in."

Richard Cumberland, d. 1811, a dramatist, and a friend of Dr Johnson, Garrick, and of all their circle.

Charles Dickens, d. 1870, the famous novelist, whose works are too well known and loved to need mention here.

John Henderson, d. 1785, an actor famous both as tragedian and comedian.

Henry Cary, d. 1844, the well-known translator of Dante's "Divine Comedy."

Thomas Parr "of ye country of Salop, born in A.D. 1483. He lived in the reignes of ten princes, viz.: King Edward IV., King Edward

V., King Richard III., King Henry VII., King Henry VIII., King Edward VI., Queen Mary, Queen Elizabeth, King James, King Charles; aged 152 years, and was buryed here, 1635."

Sir William Davenant, d. 1668. He succeeded Ben Jonson as poet-laureate to Charles I. Davenant was a Cavalier, and is buried in the grave from which his rival, the Roundhead poet, Thomas May, had been disinterred at the Restoration. The inscription runs, "O rare Sir William Davenant."

Sir Robert Moray, d. 1673, one of the founders of the Royal Society, and its first president, called by Bishop Burnet "the wisest and worthiest man of his age."

James Macpherson, d. 1796, author of "Ossian."

Dame Mary Steele, d. 1718, second wife of Richard Steele—his "dearest Prue."

Robert Adam, d. 1792, the architect.

Sir William Chambers, d. 1796, architect of Somerset House.

John Ireland, d. 1842, Dean of Westminster, and founder of the Ireland Scholarships at Oxford.

William Gifford, d. 1826, founder of the *Quarterly Review*, and editor from 1819 to 1824.

Thomas Chiffinch and *John Osbaldeston*, d. 1666, "Pages of the Bedchamber to Charles II."

Turning west, into the south aisle of the

choir, we find (on the south wall) the monuments of—

Sir Godfrey Kneller, d. 1723, a well-known portrait painter of the later Stuart and early Hanoverian reigns. He is the only painter commemorated in the Abbey, and is not buried here, for in his dying words to Pope, he said: "By God, I will not be buried in Westminster; . . . they do bury fools there." Kneller designed his own monument, and the bust is by Rysbrack. The somewhat absurd epitaph is by Pope, who admitted that it was "the worst thing he ever wrote in his life."

Immediately below, is the monument of

Admiral Sir Cloudesley Shovel, Commander of the Fleet, d. 1707, who rose from humble station, having begun his career as a common sailor. He was shipwrecked off the Scilly Isles, as he was returning with his fleet from Gibraltar. His body was washed on shore, buried by some fishermen, and then reinterred in the Abbey about two months afterwards, his remains having been identified by means of a valuable ring taken from his finger by the men who found the body. The grotesque monument represents the Admiral wearing a long periwig and a Roman cuirass and sandals, and fully deserves Addison's well-known criticism in the *Spectator*. The shipwreck appears in the bas-relief on the base of the monument. —(Bird, sculpt.)

Martin Ffolkes, d. 1754, a celebrated numismatist, President of the Royal Society, where

he had acted as deputy for Newton. Buried at Hillingdon.

John Wesley, d. 1791, and *Charles Wesley*, d. 1788. A monument with two medallions, by J. A. Acton, erected in 1876.

Dr Isaac Watts, d. 1748, the great Nonconformist; best known as a hymn-writer.—(Banks, sculpt.)

Sir Richard Bingham, d. 1598, a naval officer who distinguished himself in the wars of Mary and Elizabeth. He was Governor of Connaught in Elizabeth's time, and "suppressed dyvers Rebellions." A small black tablet with an epitaph recording his exploits.

George Stepney, d. 1707, a diplomatist, and considered by his contemporaries to be somewhat of a poet. He was born in Westminster, and educated at Westminster school. Dart calls the monument "as rich for marble but mean in design as Sir Cloudesley Shovel's," and speaks of Stepney as "a much greater man," which is instructive as to the value of contemporary judgments.

Major Creed, killed at battle of Blenheim, 1704.

Admiral George Churchill, d. 1710, younger brother of the great Duke of Marlborough.

On the north side of the aisle are the monuments of—

Thomas Thynn, of Longleat, d. 1681-2, the "Issachar" of Dryden's "Absalom and Achitophel," murdered as he was driving in the Haymarket by assassins hired by Count

Königsmark. The motive of the murder was jealousy, as Königsmark hoped to obtain the hand of Thynn's bride, Elizabeth Percy, a great heiress, at that time the child widow of Lord Ogle. Königsmark's crime did not bring him success, for Elizabeth Percy married the "proud" Duke of Somerset shortly afterwards.

The bas-relief on the monument represents the scene of the assassination, and gave rise to the well-known story of the Welshman, who "bragging of his family, said his father's effigy was set up in Westminster Abbey; being asked whereabouts, he said, 'In the same monument with Squire Thynn, for he was his coachman'"—(Joe Miller's Jests). Dean Stanley attributes the absence of the intended inscription to "the same political feelings which protected the murderer from his just due."—(Quellin, sculpt.)

Thomas Owen, d. 1598, Justice of the Common Pleas in the time of Elizabeth. A shelf-tomb, with a fine recumbent figure in alabaster, once decorated with colour and gilding.

Pasquale de Paoli, d. 1807, the Corsican patriot, who took refuge in England and died here. He is buried in Corsica, and commemorated in the Abbey, in spite of his ungrateful behaviour towards this country. His monument recalls the fact, seldom remembered, that from 1794 to 1797 the Island of Corsica was under British rule.—(Flaxman, sculpt.)

Dame Grace Gethin, d. 1697, aged twenty-one. This lady was regarded as quite a prodigy in her day, and after her death a book of devo-

tions by her was published by Congreve, with a prefatory poem. These reflections were supposed to be original, and noted down "with a pencil at spare hours, or as she was dressing," but the book has since been found to consist merely of extracts from Bacon and other authors. "The marble book in Westminster Abbey must therefore lose some of its leaves," says Disraeli, in his "Curiosities of Literature."

Grace Gethin left a bequest for an anniversary sermon to be preached in the Abbey every Ash Wednesday. She is buried at Hollingbourn, near Maidstone.

Sir Thomas Richardson, d. 1634-5, Speaker of the House of Commons under James I., and Lord Chief Justice of England in the time of Charles I. Richardson was usually called "the jeering Lord Chief Justice," on account of his grim humour. When he condemned Prynne, he said that "he might have the Book of Martyrs to amuse him in prison." On another occasion, when Richardson had been reprimanded by Laud for an order issued against the ancient custom of wakes, he came out from the Council "complaining that he had been almost choak'd with a pair of lawn sleeves." Another story relates how a flint stone was once flung at his head by some evil-disposed person, but as he was "leaning low on his elbow in a lazy, reckless manner, the flint flew too high, and only took off his hat." In answer to the congratulations of his friends, Richardson said "by way of jest (as his fashion was to make a jest of

everything), 'you see now, if I had been an upright judge (intimating his reclining position) I had been slain.'"

The monument is of black marble with portrait bust in bronze, representing Richardson in his hat and robes.—(Hubert le Sœur, sculpt.)

Dr Andrew Bell, d. 1832, inventor of the monitorial system in education known as the Madras scheme.—(Behnes, sculpt.)

William Thynne, of Botterville, d. 1584, Receiver of the Marches under Henry VIII., "by his long life covering the whole Tudor dynasty." A beautiful old monument in white marble and alabaster, once coloured and gilt, with a noble figure in armour lying on a quilt or mat.

In the spandrels of the wall arcade may be seen shields similar to those in the north aisle of the choir. The most interesting of these (beginning from the east) are—

The arms of *Edward the Confessor*, a cross patonce between five birds; the arms of *Henry III.*, gules, three lions, passant in pale or; the arms of *Raymond Berenger*, Count of Provence, father-in-law of Henry III., or, four pallets, gules. Dante, speaking of him says:

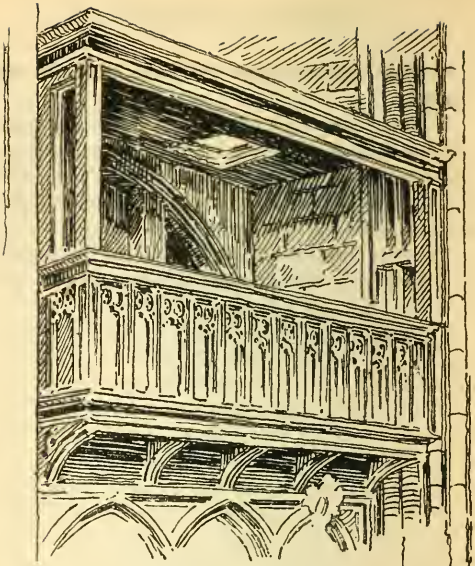
> "Four daughters, and each one of them a queen,
> Had Raymond Berenger."

The daughters here alluded to are Margaret, married to Louis IX. of France, Eleanor, married to Henry III. of England, Sancha, wife of Richard, Earl of Cornwall and King of the Romans, and Beatrice, who was married to

Charles of Anjou, afterwards King of Sicily and Naples.

Further on may be seen the arms of *Richard, Earl of Cornwall*, elected King of the Romans, and crowned at Aix-la-Chapelle in 1257. His shield bears a lion rampant, gules, crowned or; bordure sable, charged with 22 bezants.

(For description of the murder of Richard's son, Henry d'Almayne, see Chapter IV.)



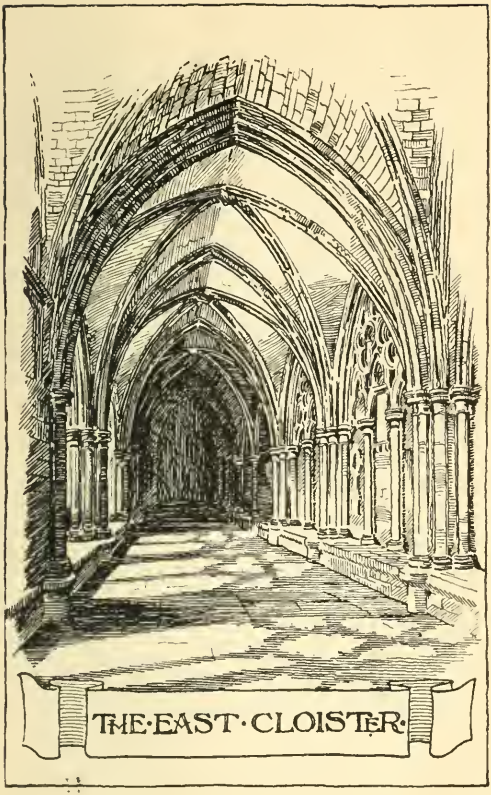
THE·ABBOTS·PEW
S·AISLE·OF·NAVE:

CHAPTER XI

THE NAVE

"Good men are the stars, the planets of the ages wherein they live and illustrate the time."

ENTERING the Abbey by the Great West Door, we find ourselves in the Nave, which, like the rest of the church, has become crowded with memorials of the dead.


THE·EAST·CLOISTER·

The west window, with its Perpendicular tracery, was set up about 1498, in the time of Abbot Esteney. The stained glass dates from the reign of George II., and represents Moses, Aaron, and the Patriarchs.

Among the numerous monuments in the Nave, the most interesting and important are as follows:—Over the West Door—

William Pitt, d. 1806, second son of the great Lord Chatham, and Prime Minister of England at the age of twenty-four. The great orator is represented in the act of declamation; History records his words, and Anarchy (symbolising the French Revolution) writhes in chains at his feet. Pitt is buried in the north transept. Monument by Westmacott.

On the north of the door—

John Conduitt, d. 1737, who succeeded his uncle, Sir Isaac Newton, as Master of the Mint. Buried in the nave, near Newton.—(Cheere, sculpt.)

In the cornice of Conduitt's monument is inserted a memorial tablet to *Benjamin Horrocks*, d. 1641, a young clergyman who was the first to observe the transit of Venus (Dec. 4, 1639), a phenomenon which he had accurately prophesied. The inscription was put up on the last occasion of the transit of Venus, in 1874.

Anthony Ashley Cooper, Earl of Shaftsbury, d. 1885, the devoted philanthropist. Statue by Boehm.

We pass now into the North-West or Belfrey

Tower, a spot usually known as "Whigs' Corner."

The figure in the old glass window is supposed to represent Edward the Confessor, but the window is really only a patchwork of ancient glass.

Making the circuit of "Whigs' Corner" to the left we find, in the wall-arcade, a bronze bust of—

Major General Charles Gordon, killed at Khartoum 1885. The bust is by Onslow Ford, and was presented by the corps of Royal Engineers.

William Horneek, d. 1746, "the earliest of English engineers." Buried in the South Transept.—(Scheemakers, sculpt.)

Major Charles Stanhope, nephew of Pitt, killed at the battle of Corunna, 1809.

Major James Rennell, d. 1830, geographer and antiquary. Buried in the Nave. A bust by Hagbolt.

Zackery Macaulay, d. 1838, father of the historian. Inscription by the late Sir James Stephen, recording Macaulay's efforts on behalf of the abolition of slavery.—(Weekes, sculpt.)

John, Earl Russell, d. 1878. Twice Prime Minister. Buried at Chenies. — (Boehm, sculpt.)

Henry Fox, Lord Holland, d. 1840, nephew of Charles James Fox. He was both statesman and author, and the well-known leader of a celebrated literary circle. The huge and melancholy monument represents the "Prison House of Death," a sadly un-Christian notion. There is a bust, but no inscription.—(Baily, sculpt.)

Henry Petty, third Marquis of Lansdowne, d. 1863, a leading member of the Whig party. He took an active share in the abolition of the slave-trade and in the repeal of the penal laws. A bust by Boehm.

Sir James Mackintosh, d. 1832. As statesman and lawyer, he aided greatly in the reform of the Penal Code. The epitaph should be read. Buried at Hampstead. Monument by Theed.

George Lord Viscount Howe, d. 1758, brother of Admiral Howe. He was killed while on the march to Ticonderoga. The monument was erected by the Province of Massachusetts, before its severance from the mother-country.—(Scheemakers, sculpt.)

Across the eastern bay of the tower, facing up the Nave, is the large monument of—

Charles James Fox, d. 1806, statesman and orator, the famous leader of the Whig party in the House of Commons. He is buried in the north transept, close to his great rival, Pitt.

The monument represents him dying in the arms of Liberty, while a negro kneels at his feet, thanking him for his share in the suppression of the slave-trade. The figure of the negro was admired by Canova.—(Westmacott, sculpt.)

In front of Lord Holland's monument, facing south, is the huge monument of *Captain James Montagu*, killed in action off Brest under Lord Howe, 1794.—(Flaxman, sculpt.)

Following the North Aisle of the Nave, and going eastwards, we find among others, the monuments of—

Captains Harvey and *Hutt*, who were killed in the same action as Captain Montagu, in 1794. An enormous monument by the younger Bacon, removed from the floor of the Nave to its present position.

Sir Charles Lyell, d. 1875, the great geologist, buried just below. A bust by Theed.

Dr John Woodward, d. 1728, professor of physic at Gresham College, founder of the Woodward Geological Professorship at Cambridge, and author of many works on geology and natural history. Buried in the Nave.—(Scheemakers, sculpt.)

Colonel Bringfield, d. 1706, equerry to Prince George of Denmark, and aide-de-camp to the Duke of Marlborough. Killed at the battle of Ramillies. (See inscription.)

A brass in the floor marks the grave of *John Hunter*, d. 1793, the famous surgeon and anatomist, whose remains were removed here from St Martin's-in-the-Fields by the Royal College of Surgeons.

Ben Jonson, whose burial has already been described, lies here beneath a modern paving-stone. The ancient stone, with its famous inscription, has been placed against the wall, in order to preserve it. The inscription, "O rare Ben Jonson," is ascribed to Sir William Davenant, on whose own gravestone in Poets' Corner are the words, "O rare Sir William Davenant." But another story says that "it was done at the chardge of Jack Young, afterwards knighted, who, walking here when the

grave was covering, gave the fellow eighteen-pence to cut it."

Thomas Banks, R.A., d. 1805, the sculptor, some of whose works may be seen in the Abbey. Buried at Paddington.

Miss Beaufoy, d. 1705. This monument, although a poor one, is interesting as the only work in the Abbey by Grinling Gibbons, the famous carver in wood.

Mrs Jane Hill, d. 1631. This curious monument, with its black touchstone effigy, is the only ancient one in the Nave.

Gilbert Thornburgh, d. 1677, gentleman of the cellar to Charles II. The chief interest of the monument is the inscription, thus translated by Dart: "Here lies Gilbert Thornburgh, who was always Faithful to his God, his Prince and his Friends, formerly an earthly now a heavenly courtier. It shall no more be said in the age to come, 'Who would become good must leave the Court,' when such shining piety as his shall appear there."

Spencer Perceval, d. 1812, Prime Minister and Chancellor of the Exchequer, assassinated in the lobby of the House of Commons by Bellingham. The monument was erected by the Prince Regent and Parliament.—(Sir R. Westmacott, sculpt.)

Dr Richard Mead, d. 1754, physician to George II., and famous as being one of the first supporters of inoculation for small-pox. When Sir Robert Walpole fell ill during Dr John Freind's imprisonment in the Tower, Mead

refused to prescribe for him unless Freind was released, and such was his influence, that Walpole yielded and set Freind at liberty.

Mead was a great collector of books and pictures, and is described by Dibdin as "the ever-renowned Richard Mead, whose pharmacopœial reputation is lost in the blaze of his bibliomaniacal glory." He is buried in the Temple Church. Bust by Scheemakers.

Philip Carteret, d. 1710, son of Lord George Carteret, died while a Queen's scholar at Westminster school. The Latin verse inscription is by Dr Robert Freind, then second master of the school and brother of the physician, Dr John Freind.

Two gravestones side by side mark the resting places of *Charles Darwin*, d. 1882, the biologist of world-wide fame, whose best known works are "The Origin of Species" and "The Descent of Man," and

Sir John Frederick Herschel, d. 1871, the famous astronomer. He lies here, close to the grave of Newton.

Returning to the West Door, and taking the South side we find, close to the door, the monument of *Admiral Sir Thomas Hardy*, d. 1732, who distinguished himself in the naval wars of Queen Anne, and served under Rooke at Cadiz. Buried near the Choir Screen. — (Cheere, sculpt.)

In front of the Baptistery is the huge monument of *Captain Cornewall*, killed in battle off Toulon, 1742-3. This monument, in which

the sea-fight is represented, is the first voted by Parliament in recognition of valour at sea.—(R. Taylor, sculpt.)

The South-West Tower or Baptistery was formerly used also as the Consistory Court of the monastery. The seats for the judge and his assessors still remain on the south side.

Making the circuit to the right, we find the monument of *James Craggs*, d. 1720-1, who became Privy-Councillor and Secretary of State before he was thirty-two. He is buried in the same grave with his friend Addison in Henry VII.'s Chapel. The epitaph is by Pope, the devoted friend and admirer of Craggs. The somewhat adulatory lines were written, however, before it was discovered that Craggs and his father were down in the subscription lists of the "South Sea Bubble" for the fictitious sum of £330,000.—(Guelphi, sculpt.)

The window in the western wall is ancient, and the figure in plate-armour is generally said to represent Edward the Black Prince.

We now come to the monuments which suggested to Dean Stanley the name of "Little Poets' Corner" for this South-Western Tower.

William Wordsworth, d. 1850, the great poet. Buried at Grasmere, amid the Lake country he loved so well. A seated statue by Thrupp.

John Keble, d. 1866, author of "The Christian Year," and one of the leaders of the "Oxford Movement" in 1832. Buried at Hursley. An ornate monument with a bust by Woolner.

Dr Thomas Arnold, d. 1842, the great Head-

master of Rugby, whose lofty character and teaching have so profoundly influenced public school life in England. The bust was placed here in 1895.—(Gilbert, sculpt.)

Henry Fawcett, d. 1884, Postmaster-General. The beautiful monument, all too seldom seen for lack of light, commemorates the remarkable life of the blind statesman, and was erected in 1887. —(Gilbert, sculpt.)

Frederick Denison Maurice, d. 1872, the great religious teacher, preacher at Lincoln's Inn and Vere Street chapels. Buried at Highgate. A bust by Woolner.

Matthew Arnold, d. 1888, the poet, essayist, and critic, son of Dr Thomas Arnold. A bust by Bruce Joy.

Charles Kingsley, d. 1875, Canon of Westminster and Rector of Eversley, remembered not only as poet and novelist, but as an inspiring force in the social and religious life of the country. Buried at Eversley. A bust by Woolner.

The window on the south side was presented by Mr Childs of Philadelphia, and commemorates *George Herbert*, and *William Cowper*, two of our greatest religious poets, both of them educated at Westminster school, and "representing two opposite poles of the English Church."

Before leaving "Little Poets' Corner," let us recall the words of one commemorated there—

> "Servants of God!—or sons
> Shall I not call you? because
> Not as servants ye knew
> Your Father's innermost mind,

His, who unwillingly sees
One of his little ones lost—
Yours is the praise, if mankind
Hath not as yet in its march
Fainted, and fallen, and died !"

M. Arnold, "Rugby Chapel."

South Aisle of the Nave

In the South Aisle of the Nave, close to the screen of the Baptistery, is a small door leading into the Deanery. Above this is an oak gallery, built early in the sixteenth century by Abbot Islip, and known as the "Abbot's Pew." From this gallery the Queen and various members of the royal family have occasionally watched great processions pass up the nave.

The chief monuments and graves in this aisle are those of—

Henry Wharton, 1695, the favourite chaplain of Archbishop Sancroft, and author of the "Anglia Sacra," besides many other ecclesiastical works. Purcell composed an anthem expressly for his funeral.

Francis Atterbury, d. 1731-2, Dean of Westminster and Bishop of Rochester, a brilliant writer and orator, but chiefly famous for his connexion with the Jacobite plots in the time of Queen Anne and George I. A conspiracy in favour of the Pretender was alleged to have been carried on at the Deanery, in a "secret chamber" behind the library. Atterbury was arrested and imprisoned in 1722, and in the following year, was condemned to perpetual exile.

He died in Paris, and was buried, by his own desire, at this end of the Abbey, "as far from Kings and Cæsars as the space will admit of." A stone in the floor marks his grave.

In Atterbury's time the school dormitory was rebuilt, "Solomon's Porch" was repaired, and the Dean himself chose the subjects for the rose-window of the North Transept.

William Congreve, d. 1728-9, the dramatist, upon whom Dryden bestowed such extravagant praise in the lines—

"Heaven, that but once was prodigal before,
To Shakspeare gave as much, he could not give him more."

The monument was erected by Henrietta, Duchess of Marlborough, to whom Congreve bequeathed most of his fortune. The Duchess spent the money in a diamond necklace. A well-known story tells that she had on her table an ivory statue of the dramatist, moved by clockwork, "to which she would talk as to the living Mr Congreve, with all the freedom of the most polite and unreserved conversation."

She also had a wax figure of the poet, whose feet were treated for gout, just as Congreve's had been in his lifetime. Monument by Bird.

Dr John Freind, d. 1728, the eminent scholar and physician. He was imprisoned in the Tower on account of his intimacy with Atterbury, but was released through Dr Mead's influence with Sir Robert Walpole. Buried at

Hitchin. Monument designed by Gibbs. Bust by Rysbrack.

A stone in the floor marks the grave of *Ann Oldfield*, d. 1730, a famous actress in her day, buried here with great pomp. Her last attire was, as her maid informs us, "a very fine Brussels lace head, a holland shift with a tucker, and double ruffles of the same lace, a pair of new kid gloves, and her body wrapped in a winding-sheet." Pope alludes to this in his well-known lines—

"Odious! in woollen, 'twould a saint provoke."
(Were the last words that poor Narcissa spoke);
"No, let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face;
One would not, sure, be frightful when one's dead—
And, Betty, give this cheek a little red."

Thomas Sprat, d. 1713, Dean of Westminster and Bishop of Rochester, a fervent Royalist, who refused to allow Milton's name to appear on the Abbey walls. Buried in St Nicholas's Chapel, whence the monument was moved to leave space for the Northumberland tomb.—(Bird, sculpt.)

Joseph Wilcocks, d. 1756, Dean of Westminster. During his time the western towers of the Abbey were erected, and many repairs executed. The western towers are, by the Dean's desire, represented on his monument.—(Cheere, sculpt.)

Admiral Tyrrell, d. 1766, nephew of Sir Peter Warren, who distinguished himself when commanding the *Buckingham* by defeating three

French men-of-war single-handed. The huge and grotesque monument is by Read, a pupil of Roubiliac, and represented Tyrrell "going to heaven out of the sea." The shape of the clouds caused it to be called the "Pancake" monument, but a good deal of this tasteless erection has been cut away, and the figure of the Admiral removed. Tyrrell was buried at sea.

Dr Zachary Pearce, d. 1774, Dean of Westminster, and afterwards Bishop of Rochester. Dr Pearce is remembered as the Dean who nearly sacrificed the splendid tomb of Aymer de Valence, to make room for Wolfe's huge cenotaph. Buried at Bromley.—(Tyler, sculpt.)

Dr John Thomas, d. 1793, who succeeded Pearce as Dean of Westminster, and afterwards as Bishop of Rochester. He was an advocate for the removal of Roman Catholic disabilities at a time when that measure was very unpopular. On one occasion, when returning to his house after service in the Abbey, he was met in the cloisters "by a band of tumultuous and misguided enthusiasts, who seized him by his robes, and demanded 'how he meant to vote in the House of Lords?' To which with great presence and firmness the Bishop replied, 'For your interests and my own.' 'What then? you don't mean to vote for Popery?' 'No,' said he, 'thank God, that is no part of our interests in this Protestant country.' Upon hearing which one of the party clapped his lordship on the back, and cleared the passage for him, calling out 'Make way for the Protestant Bishop.'"

It was in Dean Thomas's time that the festival of the centenary of Handel's birth was held in the Abbey in 1784, the King and Royal family being present.

John Ireland, d. 1842, Dean of Westminster, buried, as already mentioned, in the south transept. A bust by Termouth.

William Buckland, d. 1856, Dean of Westminster, the distinguished geologist, twice president of the Geological Society.—(Weekes, sculpt.)

John Laird Mair, Lord Lawrence, d. 1879, Governor-General of India 1864-68. "He feared man so little because he feared God so much." Buried in the centre of the nave. Bust by Woolner.

Field-Marshal George Wade, d. 1748, Commander-in-chief of the army which was sent to quell the Jacobite rebellion of 1745. The roads constructed by Wade through the Highlands are commemorated in the famous lines—

"If you'd seen these roads before they were made,
You would hold up your hands, and bless Marshal Wade."

Buried in the centre of the nave. Monument by Roubiliac.

Lieut.-General Sir James Outram, d. 1863, one of the heroes of the defence of Lucknow and of the suppression of the Indian Mutiny. The bas-relief on the monument represents the relief of Lucknow by Lord Clyde, and among the figures are those of Clyde and Outram, with Havelock between them.—(Noble, sculpt.)

Carola Morland, d. 1674, and *Ann Morland*, d. 1679-80. Two monuments to the wives of Sir Samuel Morland, secretary to Oliver Cromwell, author of the "History of the Evangelical Churches of Piedmont," and said to be the inventor of the speaking trumpet and improver of the fire engine. His learning is displayed in the Hebrew, Greek, Ethiopic, and English inscriptions on the monuments.—(Stanton, sculpt.)

Close to this spot a tablet records the burials of—

Sir William Temple, d. 1699, Master of the Rolls in Ireland, distinguished as statesman and man of letters.

Dorothy Temple, d. 1695, his wife, daughter of Sir Peter Osborne, and whose love-letters to Temple are probably familiar to many readers.

Diana Temple, d. 1679, their daughter.

Lady Giffard, d. 1722, sister of Sir William Temple. It is interesting to remember that Swift was secretary to Temple, and "Stella" waiting-maid to Lady Giffard.

Sir Charles Harbord and *Clement Cottrell*, two friends who perished on board the *Royal James* with the Earl of Sandwich, in an engagement with the Dutch in 1672.

Sidney, Earl of Godolphin, d. 1712, "Chief Minister of Queen Anne during the nine first glorious years of her reign," and, according to Burnet, "the silentest and modestest man that was, perhaps, ever bred in a court." "He maintained to his life's end the short character which Charles II. gave him when he was a page —'He was never in the way, and never out

of the way.'" The monument was erected by Henrietta Godolphin, his daughter-in-law, daughter of the great Duke of Marlborough. Buried close by.—(Bird, sculpt.)

Sir Palmes Fairborne, d. 1680, Governor of Tangier. He was killed while defending the town against the Moors, and shortly after his death, Tangier was numbered among the "Lost Possessions of England." Buried at Tangier. The epitaph is by Dryden.—(Bushnell, sculpt.)

Major John André, d. 1780, Adjutant-General of the British forces in America. He was hanged as a spy by Washington, despite his petition that the General would "adapt the mode of his death to his feelings as a man of honour." He was buried beneath the gallows near the Hudson river, but his remains were restored in 1821, at the request of the Duke of York, and were interred here. The chest in which the body of André was conveyed to England still stands in the Islip chantry.

The monument was erected by the command and at the expense of George III., and has a bas-relief which represents Washington receiving the petition of André for a soldier's death, and André himself being led to execution. This monument has been the object of much curiosity and mischief, the heads of both Washington and André having been more than once knocked off and stolen. Hence Charles Lamb's allusion to the defacing of the monument, as probably "the wanton mischief of some school-boy, fired perhaps with some raw notions of Transatlantic freedom."

Lamb remarked to Southey that the mischief was done about the time that he, Southey, was a scholar at Westminster, and asked: "Do you know anything about the unfortunate relic?" Southey disliked any reference to his early political principles, and it was some time before he forgave this thrust.—(Adam des: Van Gelder, sculpt.)

Centre of the Nave, and Choir Screen

Among the graves in the centre of the Nave (beginning from the West end) are those of—

George Peabody, d. 1869, the American philanthropist, whose name is inseparably connected with the better housing of the London poor. His remains rested here for a few days only, and were then taken to America, where he was buried in Massachusetts, his native state.

Richard Chenevix Trench, d. 1886, divine, scholar, and poet, Dean of Westminster for seven years, and afterwards Archbishop of Dublin.

Thomas Tompion, d. 1713, and *George Graham*, d. 1751, watchmakers and mechanicians. Tompion invented the chronometer, and was called the "father of English watchmakers."

David Livingstone, the explorer and missionary, who died in Central Africa in 1873. His body was carried to Zanzibar by his faithful servants, and interred here eleven months after his death.

The last words in his diary are recorded on his tombstone.—"All I can add in my solitude is,

May Heaven's rich blessing come down on every one, American, English, or Turk, who will help to heal this open sore of the world"—that is, the slave-trade.

Near the pulpit, brasses in the floor mark the graves of—

Robert Stephenson, d. 1859, the famous engineer of the Birmingham railway and the Britannia bridge, Menai Straits. Buried here, next to Telford, by his own wish.

Sir Charles Barry, d. 1860, the architect, whose chief work is the "Palace of Westminster."

Sir Gilbert Scott, d. 1878, the architect, one of the leaders of the "Gothic revival" in England, and for many years Surveyor of the Abbey Fabric.

George Edmund Street, d. 1881, the architect of the Law Courts, a pupil of Sir Gilbert Scott.

Beside Sir Gilbert Scott lies *John Loughborough Pearson*, d. 1897, another distinguished architect of the Gothic school. He succeeded Sir G. Scott as Surveyor of the Abbey Fabric.

Nearer the centre lie *Lord Lawrence* and *Sir James Outram*, whose monuments have already been described.

Close to them lies *Colin Campbell, Lord Clyde*, d. 1863, distinguished in the Peninsular, Sikh, and Crimean wars, and more especially famous for his relief of Lucknow and his share in the suppression of the Indian Mutiny.

A little further east lies *Thomas Cochrane*, tenth

Earl of Dundonald, d. 1860, one of our greatest naval heroes—"the first seaman of his class, the last seaman of his school."

Against the choir screen are two monuments executed by Rysbrack, after designs by Kent.

On the north side of the choir entrance, *Sir Isaac Newton*, the great philosopher and mathematician, author of the "Principia," born in 1642 (the year that Galileo died), died 1726-7.

Dean Stanley, writing some years before the burial of Darwin, speaks of Newton's funeral as the "interment of the only dust of unquestionably world-wide fame that the floor of Westminster covers."

The body lay in state in the Jerusalem chamber, and was followed to the grave by all the royal society, the pall being borne by the Lord Chancellor, two dukes, and three earls. Voltaire was also present. The grave is immediately below the monument, and on the stone are the words: "Hic depositum est quod mortale fuit Isaaci Newtoni" ("Here lies what was mortal of Isaac Newton").

Pope wrote an inscription for the monument, but it was never placed there. It was in Latin, and ended with two English lines—

"Nature and Nature's laws lay hid in night:
God said, 'Let Newton be!' and all was light."

Ben Jonson's words may be fitly quoted here:

"'Truth is man's proper good, and the only

immortal thing was given to our mortality to use."

On the south side of the entrance is the monument of *James, Earl Stanhope*, d. 1720, soldier and statesman, who greatly distinguished himself in the war of the Spanish Succession. After the close of his military career he became prominent in Parliament as leader of the Whig Opposition, and was subsequently Chancellor of the Exchequer and Secretary of State.

The second, third and fifth Earls Stanhope are commemorated on this monument. All are buried at Chevening.

The exterior of the Choir Screen is modern, dating from 1831, but the inner part of the stonework is of the thirteenth century. A little further west stood the ancient "Rood-screen," which, as its name implies, had a Rood or Crucifix upon it. Below it, in the Nave, stood an altar called the "Jesus altar below," while another "Jesus" altar was placed in the Rood loft. At the lower altar Mass was said in the presence of the people; at the upper one the Gospel and Epistle were occasionally read.

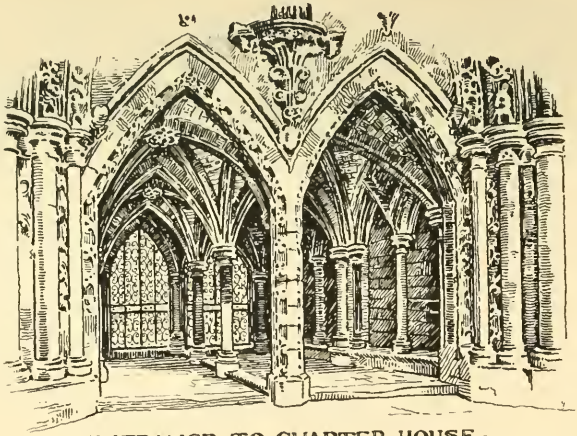
The organ was originally built by Schreider, and was reconstructed and enlarged by Hill in 1884. Since that date, several additions and improvements have been made, and the fine organ-case has been erected, after designs by the late Mr Pearson.

There is but little stained glass in the Nave, and of that, the greater part is modern.

Four memorial windows in the north aisle

commemorate four great civil engineers—*Stephenson*, *Locke*, *Brunel* and *Trevithick*.

The pulpit in the nave was designed from a sketch by Sir Gilbert Scott. It is made of coloured marbles, with figures representing St Peter, St Paul, and the four evangelists. In the centre is a medallion head of Christ. This pulpit was presented to the Dean and Chapter in 1862, in memory of the opening of the nave for special services in 1859.



ENTRANCE · TO · CHAPTER · HOUSE ·

CHAPTER XII

THE CLOISTERS, CHAPTER-HOUSE, LIBRARY, ETC.

"Where'er we tread, 'tis haunted, holy ground."

THE Cloisters, of which the chief architectural features have already been noted, contain many graves and monuments, some of them of considerable interest. But it is well to begin by remembering that the Cloisters were not only a burial-place.

CROZIER OF ABBOT HAROUNDEN 1420 1440

In this beautiful quadrangle, the monks and novices spent most of their time; it was, doubtless, the "focus of the monastic life," the place of recreation and gossip, of intercourse and business, as well as of serious study.

In those days the windows were at first partially, and afterwards wholly, glazed; the floor and benches were strewn with hay and straw in summer, and with rushes in winter; lamps hung from the vaulting, and the walls were decorated with frescoes.

The Abbot kept solitary state in the East Cloister. When he appeared among the other members of the body, everyone rose and bowed, keeping silence until he had passed by. The stone bench where the Abbot held his "Maundy," that is to say, washed the feet of beggars, still remains in the East Cloister.

The Prior sate in the North Cloister, where the monks usually walked. The earliest "Westminster School" found its home in the West Cloister, where the master of the novices presided over his pupils. The novices sate one behind the other at their lessons. Signals and jokes were forbidden, and they were allowed to converse in French only, English and Latin being strictly prohibited.

Great attention was to be paid to their manuscripts and illuminations. The behaviour of the monks while in the Cloister was under the supervision of the two lesser sub-priors, who bore the unenviable name of "Spies of the Cloister."

Here the Westminster boys used to play racquets and football, and their fights were held in the Cloister-green. In the last century a constable was appointed to guard the Cloisters, and to maintain order among the beggars and idle boys who were here wont to "play at cards and other plays for money, and are often heard to curse and swear." After the death of her son in 1702-3, Sarah, Duchess of Marlborough, used to sit here, dressed as a beggar, mourning her grievous loss.

South of the Cloister square was the great Refectory, now demolished, of which the doors still remain in the South walk. Near the principal entrance are four niches formerly used as towel aumbries,—that is to say, cupboards where towels were kept. Here also the shaving took place, once a fortnight in summer and once in every three weeks in winter. Speaking of the regulations generally, Dean Stanley remarks that at Westminster "the arrangements for the cleanliness of the inmates form—as elsewhere in English monasteries—a curious contrast with the consecration of filth and discomfort in other parts of mediæval life both sacred and secular."

The Refectory or "Frater" was built, if not by the Confessor himself, at any rate in the eleventh century, and must have been a stately room. It was rebuilt on a yet grander scale in the reign of Edward III., only the lower part of the Norman walls being kept.

Directions for behaviour in the Refectory are preserved in the "Consuetudines" (*i.e.* Customs) of Abbot Ware. No monk was permitted to speak, and no guest might speak above a whisper. No one was to sit with his hand on his chin, or with his hand over his head, for these are the attitudes of pain. Neither was anyone allowed to lean on his elbows, or to stare, or to crack nuts with his teeth. The Prior sate at the high table, with a small bell (Skylla) beside him, and near him were placed the more distinguished guests.

This hall, however, had a history wider than

that of the mere monastic life; it witnessed many interesting scenes and important assemblies.

It was within these precincts, probably in the Refectory, that Henry III., in 1252, swore to observe Magna Charta. The king, standing with the Gospel in one hand and a lighted taper in the other, and surrounded by the archbishops and other prelates, took his solemn oath, after which they all dashed their candles on the ground, with the words: "So go out, with smoke and stench, the accursed souls of those who break or pervert the Charter."

Here, in 1294, Edward I. held a council of clergy and laity, and insisted on a subsidy of half their possessions. The Dean of St Paul's, who, amid the general consternation, endeavoured to remonstrate, actually dropped down dead at the king's feet, overwhelmed with agitation. Edward, however, "passed over this event with indifferent eyes," and finally gained his point.

The impeachment of Piers Gaveston by the Commons also took place in the Refectory, and the Commons met here several times during the reigns of Richard II., Henry IV., and Henry V.

Nothing now remains of the Refectory, except the windows above the Cloister on the north side, and some traces of a Norman wall-arcade, visible from the garden of Ashburnham House.

South of the Refectory, and parallel with it, was the lesser Refectory, or "Misericorde," where flesh-meat was allowed to be served. This hall no longer exists, but a good deal of it remains imbedded in the comparatively modern

Ashburnham House, which stands more or less on the same site. Ashburnham House, so-called after Lord Ashburnham, who lived here in 1708, was built in 1640, either by Inigo Jones, or his pupil John Webb. After 1708 it was used for the "King's Library" and the Cottonian Library, and then reverted once more to the chapter. This house has now passed to Westminster School.

Returning to the Cloisters themselves we find, in the East walk, the graves and monuments of—

Thomas Betterton, d. 1710, the famous tragedian.

Mrs Bracegirdle, a celebrated actress, who died in 1748, at the age of eighty-five.

Aphara Behn, d. 1689, a notorious authoress, employed by Charles II. as a political spy.

Thomas Brown, d. 1704, the scandalous satirist and essayist "of facetious memory."

Against the wall is a small tablet with the simple and touching inscription—"Jane Lister, dear childe, 1688," commemorating a daughter of Dr Martin Lister, F.R.S., naturalist and physician to Queen Anne.

Next to this is a monument to *Sir Edmond Berry Godfrey*, d. 1678, the judge to whom Titus Oates professed to reveal the Popish Plot. Godfrey was shortly afterwards found dead in a ditch near Primrose Hill, and was supposed, though not quite justly, to have been the victim of the said Plot.

Arthur Agarde, d. 1615, the antiquary, "painful, industrious and sufficient in things of this nature."

Close to the Chapter-house entrance is the grave of *Abbot Byrcheston*, who died of the plague in 1349. The southern part of the East Cloister was built in his time.

In this walk are the graves of *Ernest Hawkins*, d. 1868, and *Evan Nepean*, d. 1873, Canons of Westminster, and of *John Troutbeck*, *D.D.*, d. 1899, for thirty years Minor-Canon, and for four years Precentor of Westminster.

In the South walk we find the graves of the Abbots from the time of the Conquest until 1222, who were all, with one exception, buried here. The names were recut in 1752, but the dates are incorrect, and the names are not placed over the right stones.

Vitalis, d. 1085; *Crispin*, d. 1117; *Herbert*, d. 1139, who founded the nunnery of Kilburn, which was attached to the Abbey. The first nuns were Emma, Gunilda, and Christina, maids of honour to Queen Matilda.

Gervase de Blois, d. 1160, natural son of King Stephen.

Laurence, d. 1176, who procured from the Pope the canonization of the Confessor, and the dignity of mitred Abbot.

Walter of Winchester, d. 1191; *Postard*, d. 1200; *Humez*, d. 1222. (After this the Abbots were buried in the Church itself.)

A large blue gravestone, called "Long Meg," marks the supposed resting-place of twenty-six monks who died of the "Black Death" in 1348-9, when Abbot Byrcheston also died. The stone received the name of "Long Meg"

as being, according to another old tradition, the grave of the famous giantess "Long Meg of Westminster," who lived in Henry VIII.'s reign.

We may note also the graves of *Pierre Courayer*, d. 1776, a French Roman Catholic Divine, and of *Muzio Clementi*, d. 1832, "the father of the pianoforte." Further west is the grave of Samuel Flood Jones, M.A., d. 1895, for thirty-six years Minor Canon, and for twenty-five years Precentor of Westminster.

On the walls of the West walk are monuments to—

John Broughton, d. 1789, a famous pugilist, described here as "Yeoman of the Guard."

Dr Buchan, d. 1805, author of "Domestic Medicine."

William Woollett, d. 1785, the famous engraver, whose monument was restored by the Chapter in 1885, to commemorate the centenary of his death.

George Vertue, d. 1756, another well-known engraver, and a great collector of books and pictures. Vertue was a Roman Catholic, and lies here near a monk of his family.

Two tablets commemorate *Dr Benjamin Cooke*, d. 1795, organist of the Abbey, and *James Turle*, d. 1882, the well-known organist of the Abbey for fifty years. Mr Turle was present at three coronations, those of George IV., William IV., and Queen Victoria.

Samuel Foote, the actor and dramatist, d. 1777, was buried here by torchlight. No inscription marks his grave.

In the North walk are the graves of *Thomas*

Ravenscroft, d. 1708, on whose gravestone were once inscribed the familiar words: "What I gave, I have; what I spent, I had; what I left, I lost by not giving it."

Richard Gouland, appointed first keeper of the Chapter Library in 1625-6. A black tablet with an almost illegible inscription.

A tablet to a servant of one of the prebendaries bears these quaint lines:

"With diligence and trust most exemplary,
Did *William Lavrence* serve a Prebendary.
And for his Paines now past, before not lost,
Gain'd this Remembrance at his Master's cost.
O reade these Lines againe; you seldome find
A Servant faithfull and a Master kind.
Short Hand he wrote: his Flowre in prime did fade,
And hasty Death Short Hand of him hath made.
Well covth he Nv'bers, and well mesur'ed Land;
Thvs doth he now that Grovnd where on yov stand,
Wherein he lies so Geometricall:
Art maketh some, but thvs will Nature all."

In this walk are interred—

Spranger Barry, d. 1777, the actor, Garrick's rival in the parts of Romeo and Othello.

Ann Crawford, d. 1801, a tragic actress, Barry's second wife.

Mrs Cibber, d. 1766, a famous tragic actress, the contemporary of Garrick and Barry.

Henry Lawes, d. 1662, the well-known musician, lies in an unnamed grave in the cloisters. Lawes composed the anthem for Charles II.'s coronation, and the music for Milton's "Comus."

Many other persons are buried or commemor-

ated in the Cloisters, the greater number being connected with the Abbey and with the Westminster scholars.

From the East and South walks, a passage beneath the Confessor's massive Norman vaulting leads to the square arcaded court known as the Little Cloister. This court is comparatively modern, and stands on the site of the Monks' Infirmary, which was a large separate establishment, with its Chapel, Cloisters, and garden. "Hither came the processions of the convent to see the sick brethren; and were greeted by a blazing fire in the Hall, and long rows of candles in the Chapel. Here, although not only here, were conducted the constant bleedings of the monks. Here, in the Chapel, the young monks were privately whipped. Here the invalids were soothed by music. Here also lived the seven "playfellows" (sympecta), the name given to the elder monks, who, after they had passed fifty years in the monastic profession, were exempted from all the ordinary regulations, were never told anything unpleasant, and themselves took the liberty of examining and censuring everything."

The Infirmary was built in the twelfth century, and its Chapel, dedicated to St Catherine, was the scene of many remarkable ceremonies. Episcopal consecrations frequently took place here, the most interesting one recorded being that of St Hugh of Lincoln in 1186.

In this Chapel several important Church councils and assemblies were held, notably the synod

which witnessed the contest for precedence between the Archbishops of Canterbury and York, in 1175, a quarrel which ended by the one receiving the title of "Primate of all England," and the other that of "Primate of England." The scene is thus described in Fuller's well-known passage: "A synod was called at Westminster, the pope's legate being present thereat; on whose right hand sat Richard, Archbishop of Canterbury, as in his proper place; when in springs Roger of York, and finding Canterbury so seated, fairly sits him down on Canterbury's lap (a baby too big to be dandled thereon!); yea, Canterbury's servants dandled this lap-child, with a witness, who plucked him thence, and buffeted him to purpose."

The northern primate alleged that he was thrown down by the Bishop of Ely, trampled upon, and otherwise maltreated. He rushed into the Abbey, where he found Henry II. hearing mass, showed his torn cope, and denounced his brethren of Canterbury and Ely. The king laughed at him, and the dispute was finally settled.

This once beautiful Chapel stood on the northern side of what is now the Little Cloister, and was built in the late Norman style. The final demolition of "St Katheryn's Chapel in the Lesse Cloistre" was ordered in 1570. A few of the arches are enclosed in one of the modern houses, and the fine doorway may still be seen. (Observe, in the Little Cloister, a mural tablet to one Thomas Smith, d. 1663-4,

who, "through ye spotted vaile of the small-pox, render'd a pure and unspotted soul to God.")

The Chapter-house.

A beautiful double doorway in the East Cloister leads into the vestibule of the Chapter-house. This graceful outer-vestibule, which was beneath the old dormitory, is low, and is vaulted in two spans. The ancient pavement is worn by the feet of the monks who for so many centuries passed over it to hold their meetings in the Chapter-house, and below this pavement lie *Abbot Edwin*, the friend and adviser of the Confessor, the first Abbot who reigned in the newly-built monastery, *Hugolin*, Chamberlain and Treasurer to the Confessor, and the monk *Sulcard*, first historian of the Abbey.

On either side of the vestibule is a door, one leading into the Revestry, the other into a room dating from the Confessor's time, possibly used as a treasury.

From the outer vestibule a flight of steps leads up to the Chapter-house itself. On the left hand, in this inner vestibule, is a window erected to the American poet and prose-writer, *James Russell Lowell*, d. 1891, author of the the famous "Biglow Papers," and for many years Minister of the United States in London. The window was erected by Lowell's English friends and admirers. Below the window is a commemorative tablet and medallion portrait.

On the opposite side of the vestibule is a Roman sarcophagus discovered during some excavations in the North Green of the Abbey about thirty years ago. It bears an inscription stating that the sons of one Valerius Amandinus made the sarcophagus in memory of their father.

(For further information on this interesting relic of Roman times, see the accounts given by Dean Stanley and Mr Poole, the Abbey Mason.)

We now enter the Chapter-house begun by Henry III. in 1250, a building which fully justifies the epithet "incomparable" applied to it by the old chronicler, Matthew of Westminster. The Chapter-house stands on a small crypt, of which the internal structure is conjectured to belong to the Confessor's time. This crypt was formerly used as the Royal Treasury, the Regalia and stores of money being kept there. It is of exceedingly massive construction, and is vaulted on a central column, like the Chapter-house itself.

A famous robbery of the royal treasure occurred in 1303, while Edward I. was engaged in the Scottish wars. The treasure which the king had deposited for the expenses of the campaign was all stolen, as well as part of the Regalia. Suspicion fell on the Convent, and the Abbot, with forty-eight monks, was sent to the Tower. They were released after a long trial, during which two officials of the monastery were convicted of a share in the crime.

After this happening, the crypt at Westminster was no longer used as a storehouse for money, but the Regalia remained here until after the Restoration, when it was removed to the Tower.

The main architectural features of the Chapter-house have already been mentioned; it now remains to speak shortly of its history.

The original uses of the Chapter-house are thus defined by Abbot Ware: "It is the Little House in which the Convent meets to consult for its welfare. It is well called the *Capitulum* (Chapter-house), because it is the *caput litium* (the head of strifes), for there strifes are ended. It is the workshop of the Holy Spirit, in which the sons of God are gathered together. It is the house of confession, the house of obedience, mercy, and forgiveness, the house of unity, peace, and tranquillity, where the brethren make satisfaction for their faults."

It may be noted that on the Angels' wings above the Abbot's stall are written *confessio*, *satisfactio*, *munditia carnis*, *puritas mentis*.

The whole convent appears to have met here at least once a week. In the assembly, perfect freedom of speech was allowed; complaints might be made; faults might be confessed. The elder monks were flogged at the central pillar, but as we have seen, the chastisement of the younger monks took place in St Catherine's Chapel.

Later on, the Chapter-house became the home of the House of Commons, after its separation

from the House of Lords, and this arrangement continued until the reign of Henry VIII. The last time the Commons sate here was on the day Henry VIII. died, and the last Act passed here was the attainder of the Duke of Norfolk. During those eventful centuries the Chapter-house at Westminster must have witnessed many a struggle for the English ideal of civic and religious liberty.

In the year 1540, the Abbey was dissolved, and the Chapter-house became national property. In 1547, the Commons moved to the Chapel of St Stephen in the Palace of Westminster, and the Chapter-house was afterwards used by the Government as a Public Record Office. The interior was divided into two stories, and was filled with unsightly galleries and chests, which once contained Domesday Book and many other treasures of English history.

In 1865, the State papers were removed to the Rolls House, and it was strongly felt that the Chapter-house should, if possible, be restored to its first beauty and stateliness. Under the auspices of Mr Gladstone, then Chancellor of the Exchequer, and of Mr Cowper, First Commissioner of Works, a sum for that purpose was granted by Parliament, and the work was at once undertaken by Sir Gilbert Scott.

The old roof had been taken down as ruinous in 1740, and had to be rebuilt. The windows have been restored after the pattern of one which had remained intact, and are filled with stained

glass as a memorial to the late Dean Stanley, and in accordance with a scheme drawn up by him.

The wall-paintings are much defaced, but what remains of them is very interesting. Those on the eastern wall are of the fourteenth century, and represent our Lord seated on the Throne, with His hands held up to show the sacred wounds, while seraphim stand round about Him. On either side are throngs of cherubim and seraphim, and the niches immediately right and left of the centre have large six-winged cherubim, almost of human size. The feathers of their wings have peacock's eyes, in allusion to the words, "They are full of eyes within," and on the wings of one cherub are written the names of Christian virtues. The whole picture is supposed to represent the second Advent.

The rest of the paintings are of later date, the subjects being taken from the Apocalypse. They were executed chiefly by John of Northampton, who was a monk here.

The glass cases in the Chapter-house contain many priceless relics of by-gone days.

Here may be seen the great Missal presented to the Abbey by Abbot Litlington, with its gorgeous illuminations; also a splendidly bound book of indentures between Henry VII. and the Abbey of Westminster, concerning prayers to be said for himself and his family during their life and after their death.

Another glass case contains a number of Charters granted to the Abbey, from the time

of the Saxon kings onwards. Many interesting seals may also be studied.

The Chapter Library

Along the eastern side of the Cloisters was the great dormitory of the monks, which communicated with the Abbey by means of a gallery running through the Revestry, and a stair which descended into the South Transept, where was the ancient Chapel of St Blaise. The monks thus had direct access to the Abbey for the night services. The substructure of the dormitory belongs mainly to the Confessor's building, and still remains. The dormitory itself is now divided into the Great School and the Chapter Library. The ordinary entrance to the dormitory was by the door in the East Cloister, immediately south of the Chapter-house vestibule, and this door is now used for the library, which is a large lofty room with a fine roof. The early monastic library was despoiled of most of its treasures in the reign of Edward VI., when a destruction of "superstitious volumes" was ordered. Dean Goodman, in Elizabeth's reign, began to form a library, and presented some books, but the present library owes its beginning to Dean Williams (1620-1644), who fitted it up at his own cost, and gave many valuable books and manuscripts. Much of this collection was unfortunately destroyed by fire in 1694.

A portrait of Dean Williams (who was also

Lord Keeper of the Great Seal) hangs over the fireplace.

The Chapel of the Pyx

The Chapel of the Pyx is so called from the "pyx," or box containing the standard pieces of gold and silver coin of the realm, which are used for testing the accuracy of the current coinage. This "pyx," or box, has now been removed to the Mint, but has left its name to this ancient chapel, which occupies two bays of the Confessor's building in the substructure of the dormitory.

A massive stone door, with seven locks, and lined with human skins, leads from the East Cloister into this chapel, which was formerly the monastic treasury.

"Hither were brought the most cherished possessions of the state. The Regalia of the Saxon monarchy; the Black Rood of St Margaret ('the Holy Cross of Holyrood') from Scotland; the 'Crocis Gneyth' (or Cross of St Neot) from Wales, deposited here by Edward I.; the Sceptre or Rod of Moses; the Ampulla of Henry IV.; the sword with which King Athelstane cut through the rock at Dunbar; the sword of Wayland Smith, by which Henry II. was knighted; the sword of Tristan, presented to John by the Emperor; the dagger which wounded Edward I. at Acre; the iron gauntlet worn by John of France when taken prisoner at Poitiers."

So says Dean Stanley. It is possible, however, that some of these treasures may have been deposited in the Chapter-house crypt, which, as we saw before, was the Royal Treasury.

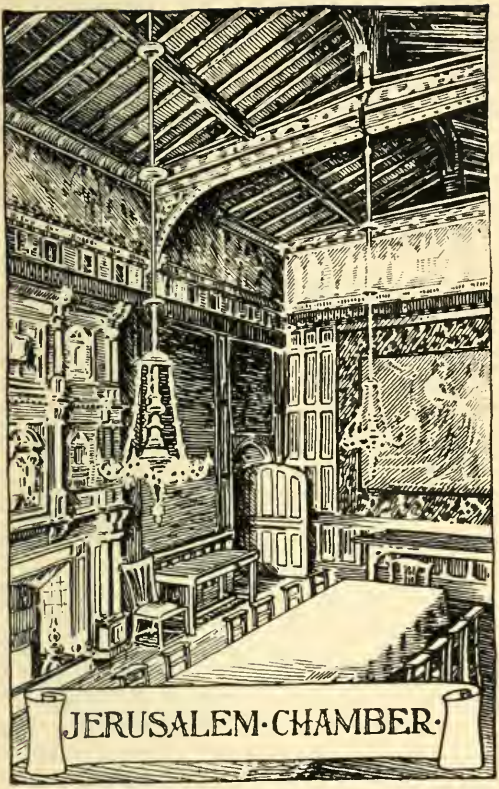
The door of the Chapel of the Pyx may only be opened in presence of certain officers of the Government, or their representatives.

The Jewel-House

South of the Chapter-house stands an old square tower, built in the time of Richard II., on a site purchased from the Abbey by Edward III. in the last year of his reign. This tower was at one time used as the king's jewel-house; it then became a depository for Records and Acts of Parliament, until these were removed to the grander Victoria Tower in 1864.

Not far from the jewel-house stood the "Anchorite's House," or cell of the hermit who formed part of the monastic community. This hermit was, in successive generations, consulted by Henry III., Richard II., and Henry V.

After the Dissolution, the "Anchorite's House" was leased to a bell-ringer appointed by the Princess (afterwards Queen) Elizabeth.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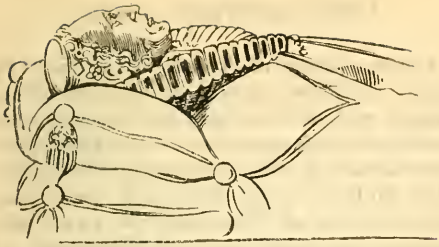

CHAPTER XIII

THE DEANERY, JERUSALEM CHAMBER, SANCTUARY, ETC.

"The shadow of a great rock in a weary land."

The Deanery

AS we enter the Cloisters from the west, *i.e.* from Dean's Yard, an archway to the left leads into the quadrangle of the Abbot's house, of which part is now the Deanery. The Abbot's house, his "Place" (or palace), as it was called, was built by Abbot Litlington in the reigns of Edward III. and Richard II., and was afterwards added to by Abbot Islip in the time of Henry VII.

The "Abbot's Place" was in old days called "Cheyney Gates Manor," from the practice of drawing a chain across the gate at the Cloister entrance. (An old chain-gate remains at Wells, and the name survives in "St Paul's Chain," and in the Cheyney Court at Winchester.)

Letters patent of Henry VIII. in 1541 endow the newly-erected bishopric of Westminster with certain lands and tenements, including the house commonly called "Chenygats," the residence of the late Abbot of Westminster. Here Bishop Thirlby lived until the suppression of the see of Westminster in 1550, when the house was given to Lord Wentworth. It was used again as the Abbot's house when the monastery was restored by Queen Mary, and became the Deanery of Queen Elizabeth's Collegiate Church. During the Commonwealth the house was leased to John Bradshaw, who died here in 1659.

The most famous parts of the present Deanery are the celebrated Jerusalem Chamber and College Hall, built by Abbot Litlington as withdrawing-room and refectory for the Abbot's house.

An earlier "Jerusalem Chamber" is usually supposed to have stood on or near this same site, and the name is said to be derived from tapestries representing the history of Jerusalem with which the walls were hung.

The first historical reference to this famous room is, probably, the account of Henry IV.'s death given in an old chronicle which states that the king, relying on a deceptive prophecy, was preparing to set out for the Holy City of Jerusalem, but, seized with mortal illness, died here at Westminster in a chamber called Jerusalem, so fulfilling the vain prediction.

Fabyan, in his well-known account of Henry IV.'s death, speaks of the king's preparation for

the journey to Palestine, and then tells us—"but after the feest of Christenmasse, whyle he was makyng his prayers at Seynt Edwardes shryne, to take there his leve, and so to spede hym upon his iournaye, he became so syke, y^t such as were aboute hym, feryd that he wolde have dyed right there; wherefore they, for his comforte, bare hym into the Abbottes place, and lodged hym in a chamber, and there upon a paylet, layde hym before the fyre, where he laye in great agony a certayne of tyme. At length, when he was comyn to himselfe, not knowynge where he was, he freyned (*i.e.* asked) of suche as then were aboute hym, what place that was; the which shewyd to hym that it belongyd unto ye Abbot of Westmynster; and for he felte hymself so syke, he commaunded to aske if that chambre had any specyall name; whereunto it was answeryd that it was named Jherusalem. Than sayde the kynge, 'Louynge (praise) be to the Fader of Heuen, for nowe I knowe I shall dye in this chambre, according to ye prophecye of me beforesayd, that I shulde dye i Jerusalem; and so after he made hymself redy, and dyed shortly after."

The whole scene, as given by Shakspeare, together with the famous story of Henry V. removing the crown, is too familiar to need more than an allusion. Thus these precincts witnessed not only the death of Henry IV., but also the "conversion" of Henry V., who "before ye deth of his fader, applyed hym unto all vyce and insolency, and drewe unto hym all ryottous and

wylde dysposed persons; but after he was admitted to the rule of the lande, anone and sodaynly he became a newe man and tourned al that rage and wyldnes īto sobernesse, and wyse sadnesse, and the vyce into cōstant vertue."

The Jerusalem Chamber was restored and decorated by Lord Keeper Williams, Dean of Westminster, who, in 1624, gave a splendid banquet here to the French Ambassadors, in honour of Charles I.'s marriage with Henrietta Maria of France. The carved heads on either side of the stately mantel-piece represent Charles and his bride. The Assembly of Divines met here in 1643, and the room has since been used for many important meetings, the most interesting of late years being those of the Revisors of the Old and New Testaments. The Jerusalem Chamber also serves the purpose of Chapter-house. The room is thirty-six feet long by eighteen wide. It has two pointed windows on the west, and one large window on the north, in which some fragments of thirteenth century glass remain. The tapestries are mostly of the time of Henry VIII., and formerly hung in the Choir.

In this room has been placed a beautiful piece of thirteenth century decoration, which is generally supposed to have been the retabulum or reredos of the ancient high altar. Although much damaged by time and exposure, enough remains to show the graceful design, and the fine execution of the work.

In the central compartment is the figure of

our Lord as Creator; on his right is the Virgin Mary, on his left St John. The most perfect figure of all is that of St Peter, which occupies the last compartment on the right side.

The smaller pictures which still remain represent the Raising of Jarius' Daughter, the Restoring Sight to the Blind Man, and the Feeding of the Five Thousand.

The College Hall, built as a refectory by Abbot Litlington, is now used as a dining-hall by the Westminster scholars. It is a fine, lofty room, with pointed windows, and a minstrels' gallery at the southern end. A tradition states that the massive chestnut-wood tables were made out of the wrecked ships of the Spanish Armada, and presented to the school by Queen Elizabeth. Until quite modern days, the hall was warmed in mediæval fashion, by a brasier in the centre, the smoke escaping by a hole in the roof. Before the erection of the Church House, the College Hall was used for the meetings of the Lower House of Convocation.

A smaller room, called the "Jericho Parlour" forms a kind of ante-room to the Jerusalem Chamber and College Hall. It was probably built in Abbot Islip's time, and is finely panelled. There are interesting fragments of old glass in the window.

The "Abbot's Place" was the scene of many interesting historical events. Here, in the Abbot's "Long Chamber," the nobles who conspired to reinstate Richard II. are said to have met. Here Abbot Millyng received Queen Elizabeth

Woodville when she took sanctuary at Westminster in 1470. Certain rooms in the Deanery are still called the "Woodville rooms."

The Deanery was the scene of another conspiracy in the days of Dean Atterbury. In a small, hidden room just above the library (called "Atterbury's Chamber") the Dean is said to have plotted in favour of the young Pretender, "James III.," and was imprisoned for his share in the proceedings.

The Sanctuary

In old days Westminster, in common with many other great religious houses in England, possessed the right of Sanctuary. This right professed to be founded on charters of King Lucius, and is said to have been revised by Sebert, and confirmed by the Confessor. As might naturally be expected, this privilege brought about great abuses; and made the whole neighbourhood a refuge for every sort and kind of unsatisfactory folk who had reasons for desiring to flee from justice and "to take Westminster," as the phrase ran. But, as Dean Stanley says—"if often the resort of vice, it was sometimes the refuge of innocence," and in those rough days, there was doubtless a brighter side to the institution.

As we have already seen, Elizabeth Woodville twice took refuge here—once in 1470, and again in 1483.

In later days, it was found needful to curtail

the privilege, and after being severely restricted by Queen Elizabeth, the right of Sanctuary was finally abolished by James I.

The Sanctuary tower, which stood on the present site of Westminster Hospital, was a very ancient Norman fortress, built of Kentish ragstone, and containing two cruciform chapels, one over the other. The inmates were expected to attend service in these chapels.

The door of the lower church was plated with iron; the esplanade on the top was paved with flat stones, and had many tenements built upon it, "which, no doubt, yielded good rents from the unhappy persons obliged to live there for life."

This building was finally demolished about the middle of the last century, and so solid was its construction, that a contemporary description says—"no rock could be harder."

The Gatehouse

At the western end of Tothill Street stood the Gatehouse, or prison of the monastery, built in the reign of Edward III. by Walter de Warfield, Cellarer of the Abbey. It consisted of two gates with rooms over them. The southern entrance led into what is now Great Dean's Yard, and was used as a prison for felons. The rooms over the eastern gate were the Bishop of London's prison for convicted clergy and for Roman Catholic recusants. The Gatehouse was pulled down in 1776. The

most famous prisoners confined within its walls were *Sir Walter Raleigh*, who spent here the night before his execution, *Sir John Eliot*, *John Hampden*, and *Richard Lovelace*, the Cavalier, who here wrote his well-known lines—

> "Stone walls do not a prison make,
> Nor iron bars a cage;
> Minds innocent and quiet take
> That for an hermitage.
> If I have freedom in my love,
> And in my soul am free,
> Angels alone, that soar above,
> Enjoy such liberty."

Lilly, the astrologer, *Pepys*, the indefatigable diarist, *Sir Geoffrey Hudson*, the dwarf, and *Savage*, the poet, were all imprisoned in the Gatehouse at various times.

We have now passed, in rapid review, the points of chief interest in and about the Abbey of Westminster. The School, which is so closely connected with it, has already been ably described by one fully equipped for the task, and needs only a passing reference in these pages.

Both Abbey and School are hoary with antiquity, and rich in glorious memories of the past. Those to whom Westminster is dear may trust that in our larger national future the words of the old legend may be fulfilled: "There shall be no less than the House of God, and the Gates of Heaven."

"O pray for the peace of Jerusalem: they shall prosper that love thee."

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